

# MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW

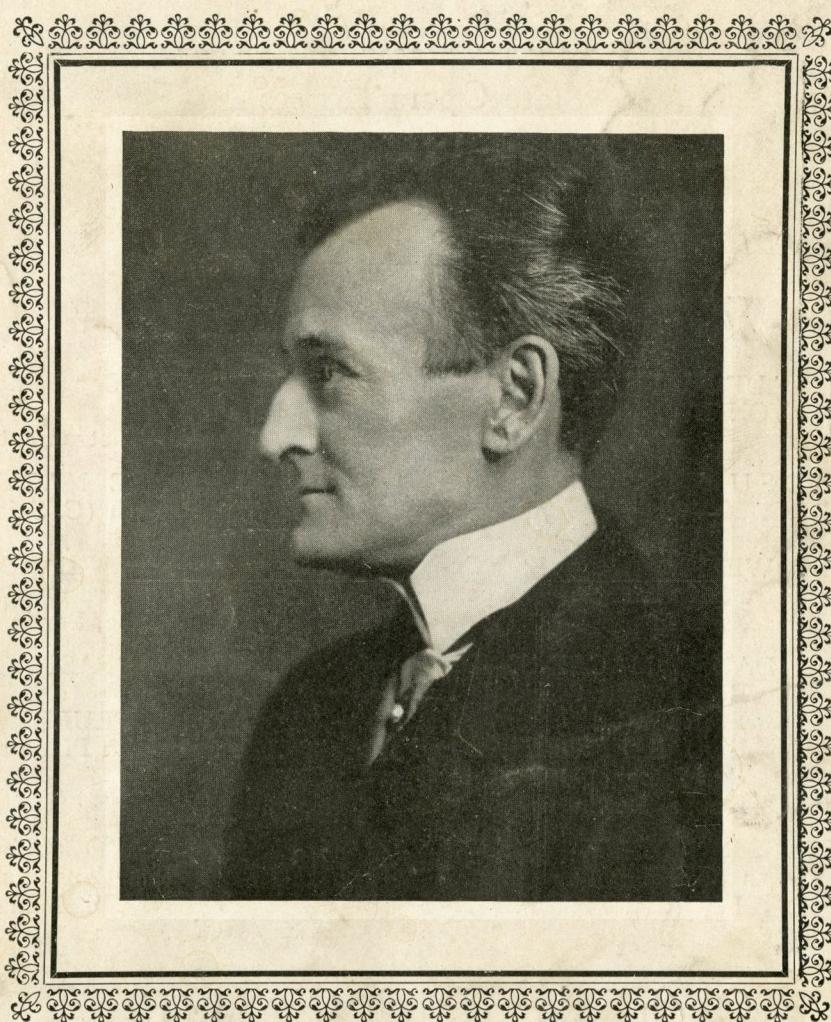
An Independent American Magazine for Amateurs Interested in  
Recorded Music and its Development

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Dr. Karl Muck

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# Lotte

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# Lehmann

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Opera singer of  
Vienna and Berlin  
State Opera Houses

# ODEON

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MUSIC LOVERS'

# PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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## General Review

THE current British release lists are surprisingly barren of major works. Evidently the two-volume Messiah set from Columbia and the Valkyrie and Gondoliers albums from H.M.V. have exhausted the manufacturers' energies for a time. There are a large number of miscellaneous disks, however, many of which are of special interest,—notably a Lohengrin Prelude (Act I) by Mengelberg and his Concertgebouw Orchestra, and Dvorak's Carnival Overture by Hamilton Harty, both of which are issued by Columbia. From the same company come also Wagner's Homage and Kaiser Marches played by Dan Godfrey; Mendelssohn's Ruy Blas Overture by Percy Pitt and the B. B. C. Orchestra; folk dances by the English Orchestra; duets from Aida by Lombardi and Merli; Kreisler's Tambourin Chinois and Debussy's Menuet played by Szigeti, violinist; a 2-part Bach aria, Comfort Sweet, sung by Dora Labbette; and lesser vocal and instrumental numbers. For novelty there are parts 5 and 6 of Two Black Crows, and a recording of the half-muffled Bells of St. Paul's, taken on Armistice Day.

The H. M. V. list is unusually scanty in large scale works: Elgar re-records his Bavarian Dances Nos. 1 and 2; Siegfried Wagner re-records his father's Siegfried Idyll; Dr. Leo Blech does Berlioz' Roman Carnival Overture; and

Coates issues a coupling of the Holst Dance of the Spirits of the Earth (out in this country on the fourth side of his La Valse) and Mercury from The Planets. For vocals, Austral sings Ritorna vincitor from Aida; Friedrich Schorr does Sach's Monologue from Act II of Die Meistersinger; Peter Dawson does miscellaneous operatic arias; and Giannini, Chaliapin, Bori, and Tibbett are heard in English pressings of pieces they have recently released here. There is a special Elgar release of four records by the Three-Choirs Festival Chorus heard in excerpts from The Dream of Gerontius and The Music Makers. Of the four leading instrumentals, those by Landowska, Casals, and Rachmaninoff have been out for some time in this country; the fourth is Schumann's Cradle Song and Scott's Caprice Chinois played by Mark Hambourg.

Parlophone issues the feature of the month, an album of six ten-inch records of twelve songs from Schubert's cycle, Winterreise, sung by Richard Tauber. Following come Arthur Bodanzky conducting the Berlin State Opera House Orchestra in the Wine, Women and Song Waltz, and Dr. Weissmann leading the same orchestra in the Poet and Peasant Overture and the Midsummer Night's Dream March and Scherzo which appear this month under the Odeon label here. Pistor and Pfahl-Wallerstein sing two duets from

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Act II of Siegfried; the Irmler Choir couple the two popular choruses from Lohengrin and the Flying Dutchman; Giuseppe Garuti sings two Verdi arias; and Edith Lorand temporarily deserts her salon orchestra to play the Asturiana, Chanson, and Jota from De Falla's Suite Populaire Espagnole for violin. For novelty the Kotanyi Trio issue a three-piano arrangement of Liszt's Second Hungarian Rhapsody.

Among the other releases are a three-part Flying Dutchman Overture and one-part Meistersinger Introduction to Act II played by John Barbirolli and his Symphony Orchestra. The English Brunswick Company lists a coupling of the Ballet Music from Aida and the Intermezzo from Cavalleria Rusticana, conducted by Mascagni; Schumann's Fantasia, Op. 17, played by Walter Rehberg; Huberman in a Carmen Fantasy for violin; and vocals by Rethberg, Dux, and Chamlee previously issued in this country.

France provides some interesting vocal and instrumental disks notably Debussy's *Noel des enfants* and Duparc's *Chanson Triste* sung by Panzera; Berlioz' *Voice des Roses* by Eilly Tubiana; Basque folksongs by Guy Cazenave; flute solos by Marcel Moyse; and a clavecin coupling of Couperin's *Le Rossignol* and Jacques Ibert's *La Cage de Cristal* and *Le petit Ane blanc*, played by Mme. Paul de l'Estang. Of special note is the debut of a new phonograph magazine, *L'Edition Musicale Vivante*, edited by Emile Vuillermoz.

It is the National Gramophonic Society, rather than any of the manufacturing companies, which provides the most significant new recordings, notably the long-desired Second Symphony ("London") of Haydn on four records. Besides the Brahms Piano Quartet already out (and re-reviewed elsewhere in this issue), there are the Boccherini String Quartet in E flat (two records), Elgar's Introduction and Allegro for String Quartet and Orchestra, Op. 47 (two records), a Purcell Suite for Strings (two records), and Bax's *Moy Mell* for two pianos (one record).

Towering among the domestic releases is the Columbia Bayreuth Festival Album, excellent almost beyond description, but particularly noteworthy for bringing Dr. Karl Muck back again on records. These works are remarkable in many ways, not the least of which is the way that they grow on one. They have some unexplainable power which with every hearing captures one's admiration more and more firmly. Unquestionably, they are altogether different from anything we have had in the way of Wagnerian records before.

For many "average" enthusiasts \$16.50 at one time for a single album may seem a good deal, even although it is little enough in comparison with the set's artistic and technical worth. Record buyers of limited means may wish to purchase the selections separately. No one will rest until he has them all, but perhaps a word of suggestion might be given as to the order in which single pieces might be bought. First by all means the Transformation Scene (67364-D) and the Flower Maidens' Scene (67368-D), both by Dr. Muck. Next the Ride of the Valkyries (67374-D)

and the disk coupling the Fire Music and the Act III Prelude from Siegfried (67372-D). Then the Grail Scene (67365-D to 67367-D), the Good Friday Spell (67370-D and 67371-D), the Entry of the Gods (67373-D), and the Prelude to Act III of Parsival (67369-D).

The pleasure that everyone will derive from these works should be powerful enough to summon up an expression of profound gratitude not only to the artists who are represented in such superb fashion, but also to the Columbia Company for making it possible to have the authentic Bayreuth Festival brought right to our homes.

Next in the batch of Columbia Masterworks comes the first electrical recording of Brahms' Second Symphony, by Dr. Damrosch and the New York Symphony, a work which hardly seems up to some of the other recent releases in this series, at least as far as interpretation is concerned. But then, as has been pointed out so often, interpretations are after all purely a matter of personal taste.

Then come the Carnival of the Animals (Masterworks Set 81) and the Brahms Piano Quintet in F minor (Masterworks Set 80). The former is quite an improvement over the old version, and the latter comes so close to equaling the fine Victor set of the same work that it is impossible to state a preference between them on purely musical grounds. However, the difference in price will decide in favor of the Columbia version for many. I quite agree with the reviewers that the really fortunate person is the one who has both sets.

For anyone who thought Coates' *Don Juan* lacking in spirit, the new version by Bruno Walter for Columbia will be just the thing. With the new Ravel *La Valse* records, we have again the question of interpretation. I expected that Gaubert, a born and bred Frenchman, would be able to outshine Coates' recent performance for Victor, but much to R. D. D.'s delight I was forced to give Coates the palm. Ever since the days of the Mengelberg and Coates versions of the *Tannhäuser* Overture, debate over the comparative merits of the English conductor and his rivals has waxed hot in the Studio. If he is sometimes critically attacked, it is not long before he is warmly praised by both sides. I wonder if his records arouse so much sincere discussion and dissension among every group of music lovers as they do among the Studio Staff!

Among the remaining Columbia disks, the Rosamunde Overture proves Sir Hamilton Harty again the master of whatever he plays. There is a very brilliant Light Cavalry Overture by the Columbia Symphony Orchestra, a Lucia Sextette by artists of La Scala Theatre, and a record by Formichi which is one of the leading vocal works of the month.

From the Brunswick Company are no major orchestral works this month, but four releases deserve special praise. First, a wonderful recording of the *Rhapsody in Blue*, superior mechanically if not as good interpretatively as the Victor version; two folksongs by Elisabeth Rethberg; a very brilliant recording of two movements of Debussy's G minor string Quartet; and

a leading light orchestral coupling of two waltzes by the Brunswick Concert Orchestra under the capable direction of Louis Katzman.

The leading Odeon work is the first of the long-looked for repressions of Lotte Lehmann's foreign recordings. It is sure to find wide favor, as are the two orchestral works by Dr. Mörike and Dr. Weissmann, Saint-Saens' Danse Macabre, and the Midsummer Night's Dream Scherzo and Wedding March respectively.

The long Victor list is led by the usual two album sets, this month of Tchaikowsky's Fifth Symphony played by the Chicago Symphony, and Grieg's Piano Concerto by De Greef and the Royal Albert Hall Orchestra. The former is a little disappointing in the last movement, but otherwise is a remarkable achievement, one that will give every music lover a greatly increased respect and admiration for the abilities of the Chicago Symphony. The Concerto maintains the standard set by the earlier releases in the Masterpiece Series. But the re-recording of Stokowski's version of the Firebird Suite is something uncommonly exceptional in the way of modern music. The old set was wonderful, but the new one shows the Philadelphians at the height of their powers.

Among many outstanding other disks are the Cortege de Bacchus by the Victor Symphony, several splendid choral records, Galli-Curci and Chaliapin each heard to good advantage, and the first American release by the sensational guitarist, Andres Segovia.

Just as this is being written, we have received a special list of Red Seal records for release on March 16th. (The special New Year's list evidently could hardly begin to make available the wealth of celebrity works the Victor Company has on hand!) Unfortunately these arrived too late to be reviewed adequately, but full details will be published next month. Meanwhile every record buyer will be interested to learn the selections and that first impressions testify to their being in every way fully up to the best current standards.

First are two more disks from the indefatigable Philadelphians, the long-awaited electrical Festivals (from Debussy's Three Nocturnes), and a Bach coupling of a Prelude in E flat minor, and a choral prelude *Ich ruf' zu dir Herr Jesu*, both in Stokowski's own orchestrations. The other orchestral disks include Coates' Ride of the Valkyries and Rhinegold Prelude (reviewed last summer from the English pressings), Stock's version of the Prelude to Die Meistersinger (issued some time ago in a special Chicago release), and Wagner's Huldigung March.

The ensemble works are particularly noteworthy; the two major ones have never been recorded before: Beethoven's Variations on a Theme of Mozart for 'Cello and Piano (Casals and Cortot), and Faure's A major violin sonata (Thibaud and Cortot). For duets there are Fritz and Hugo Kreisler in the Intermezzo from L'Arlesienne and Corelli's Sanctissima, and Martinelli and de Luca in a scene from Forza del

Destino—Invano Alvaro! The series of piano sonatas is given a notable addition in Bachaus' recording of Beethoven's Sonata in C minor, the popular pathétique.

Segovia contributes another coupling of guitar solos, and the vocal records are led by two from Friedrich Schorr with the Berlin State Opera House Orchestra under Dr. Blech: Rheingold—Abendlich strahlt der sonne auge (two parts), and Die Meistersinger—Was duftet doch der flieder. Schumann-Heink sings two well known pieces, Pirate Dreams and At Parting; Tito Schipa has two arias from Don Giovanni; Louise Homer is heard again in familiar hymns; Jeritza sings Lehmann's The Cuckoo and D'Hardelot's I Know a Lovely Garden; and finally there are no less than three records from John McCormack,—most noteworthy is the one coupling Tchaikowsky's Nun wer die Sehnsucht kennt and Schubert's Who is Sylvia.

I should not leave the topic of the Victor Company without expressing the pleasure we of the magazine take in welcoming this company's advertising to our pages. I feel this to be another sign of the constant progress of both the magazine and the entire movement to which it is devoted. Another vivid illustration of this progress is shown by the increasing number of publications devoting space to record reviews and phonographic news. Recently Musical America has inaugurated a phonograph page and other musical magazines are not slow in following suit. Every true enthusiast will welcome these indications of the growth of interest in the phonograph and the fine recorded music which is being made available so abundantly today.

Elsewhere in this issue is printed an article (Correct Turntable Speed) illustrating a tendency (not uncommon among enthusiasts) to rail against the manufacturing companies on rather unsubstantial grounds. I trust that everyone will read our note with care. It is obviously unjust to take to task companies today, with so many remarkable technical achievements to their credit, for some of the errors of another era in recording, one which is now only history.

Two other comments should be made about this issue. One is the absence of the Popular and Foreign reviews announced last month as postponed. Space is not available to give up to these extended lists, especially when there are so many things of greater general interest to our readers. In the future the reviews of popular, dance, and foreign records will be minimized as far as possible. Of course we shall continue to look for and pick out the many "finds" which constantly appear in these releases. All outstanding records will be given adequate mention, but now that our space limitations are becoming so stringent, it has been found absolutely necessary to cut down on the space devoted to these disks without doing any injustice to the many really noteworthy releases among them. I am sure that all our readers will approve of this decision.

The second comment deals with Dr. Karl Muck, whose picture is printed on this month's cover,

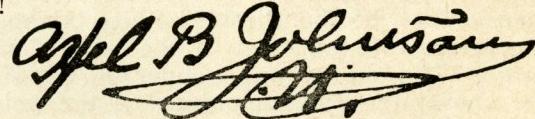
in connection with the appearance of his magnificent records in the Columbia Bayreuth Festival Album. Splendid as this album is in many respects, its greatest claim to fame is undoubtedly based on the merit of bringing Dr. Muck back on records again. Here in Boston, particularly, these recorded performances of his are a cause for the greatest rejoicing. Some of the new subscribers to THE PHONOGRAPH MONTHLY REVIEW are perhaps unfamiliar with the article on the Boston Symphony Orchestra which appeared in the second issue, November 1926, and for their benefit a paragraph dealing with Dr. Muck's famed conductorship of that orchestra deserves to be resurrected from the files.

"To many he (Dr. Muck) represents the peak of musicianship and the perfection of the art of conducting. A man of broader sweep of mind and imagination, he went beyond Gerike in his capacity for expression, while still keeping the same powerful grip on the technical abilities and training of the orchestra. His introduction of the "unified" program, by which a concert would leave a single, consistent impression on the mind of the listener, longer concerts and a greater variety of musical works, the limitation on soloists that in every case they must be accompanied by the orchestra rather than a piano, and other innovations are but the externals of his services. His breadth of learning, the depth of his sympathy, the grandeur of his conceptions were the true gifts which he had for Boston and the world. Despite the circumstances of his deportation from the country in 1918 and all the insane hysteria which war times and war time propaganda raised up, his place in the hearts of thousands of Bostonians and Americans has never been, and can never be, pre-empted. Dr. Muck was a Musician and a Man;—unfortunately he was also a German at a time when this country became engaged in a war with Germany. The Muck issue is past and done with now, we are told; certainly this is no place to dwell on it. But a past thing or not, it has not been forgotten, nor should it ever be so. Dr. Muck gave the best years of his life, the finest fruits of his genius to Boston; as to its gratitude, let someone speak when the time is ripe. He is an old man now, broken and unhappy, appearing but seldom to conduct the works which he knows so well and can interpret so profoundly and with such divine insight. But he may rest assured that there are many—those who sat under his inspired baton and those who have heard of his readings only through the enthusiastic lips of their elders—who hold for him and will always hold for him the deepest respect, the greatest admiration, and the most whole-hearted love."

Dr. Britzius' stimulating comparison of Stokowski and Weingartner has aroused so much favorable comment that we, like our readers, are hoping that Dr. Britzius will be able to find time from his practice to write further on similar topics. Meanwhile we of the Staff are at present working on a general resume of the works of all recording conductors, with brief comparative notes. Free expression will be given to all

the diverse opinions which make the Studio at times a veritable hot-bed of debate—they should make lively reading. Probably it will be ready for the next issue; at any rate it can be definitely promised for the very near future.

Just as I am about to end these remarks for this month, a record has come to hand which I feel deserves special comment. It is not a new symphony or by any celebrity artist, but in its class it is a remarkable piece of work. The disk is Brunswick 3727, In an Oriental Garden and Roses of Remembrance, played by the Anglo-Persians under the direction of Louis Katzman. I don't know what particular innovations or revolutionary discoveries have taken place in the Brunswick studios, but of late they have been turning out some truly remarkable work in the way of recording, as a single hearing of this particular record, or those of the Rhapsody in Blue or the New York String Quartet released this month, will quickly prove. I am looking forward to some big things from them in the very near future!



## PRIZE SACRIFICE CONTEST

The awarding of the prizes for the best letter on "The Sacrifices I Have Made to Obtain Good Records", announced for this issue, has had to be postponed until next month.

The letters have been in the hands of the judges for decision, but although we held back the press date of the magazine over a day in the hopes of having the judges' report in time, it was not forthcoming and the issue had to go to press without it.

The illness of one of the judges and the absence of another from the city has contributed to their difficulties in choosing the winners among the many letters, but they assure us definitely that they will have a full report ready for the next issue, at which time the awards of fifteen, ten, and five dollars' worth of records (of the winners' own choice) will be finally announced.

# The New Colossus

By John C. W. Chapman

**N**EW to the gramophone; centuries old to the realm of music: the King of Instruments! Hats off to His Titanic Majesty, the New Colossus of the gramophone; his inspired composers, his wonderful interpreters—and the recording genii who have imprisoned his mighty powers within the limitations of a tiny, sinuous groove! The electrical process has no finer achievement to its credit.

In no branch of recorded music does a greater diversity of opinion appear to exist than is made manifest by the reception of organ records. Let the pundits wrangle! It is not for me to discuss the matter from the musical or technical standpoints; let me endeavor to indicate how the advent of the New Colossus affects the Ordinary Individual—that uninspiring entity whose musical complex pays admiring tribute both to His Titanic Majesty and to the Miraculous Means which enable him to realize the glories of organ music in the sanctity of his own home—and who, incidentally, foots the bill!

Nearly three years ago I was visiting Chichester Cathedral, when suddenly the organ pealed forth. I do not know what was played, but it was master-music—and no one was better aware of that than the Organist. Everybody sat down and rejoiced. And, being a gramophonist, my pleasure was tempered with regret. For, thought I, we shall never hear such heavenly sounds emanate from our beloved instruments; the idea is unbelievable. Which proves how much in error one can be, for just about then the Means were to hand, and the Way was about to open.

The following year a serious and protracted illness prevented me from hearing many examples of recording achievement; and it was not until October, 1926 that I heard my first real grand organ disc, "Pièce Héroïque," played by Dupré, which—in my opinion now, as then—is one of the finest extant recordings. In place of the feeble, concertina-like bleatings and hootings of the scanty number of old-process organ records, I listened to a convincingly-realistic sound-picture of His Titanic Majesty's varied tonal properties and mighty volume of sound, profoundly impressed by the fulfilment of what I had till then regarded as impossible of achievement.

"Pièce Héroïque" is the *doyen* of my organ records. I value it for the loftiness of conception, mysticism, and sheer majestic beauty enshrined in its composition by the genius of César Franck; because it is played by that most eminent of recording organists Marcel Dupré; because the great Queen's Hall organ is a worthy vehicle for its interpretation; and because the recording engineers proved more than equal to their task. For me this marvelous record has

opened up a fresh and deeply impressive gramophonic vista.

Consider briefly the immense scope of this new avenue of superb music now adding to our delectation. A hitherto untapped source of wealth, emanating from the genius of such composers as Bach, Handel, Mendelssohn, Franck, Widor—to name but a few—is at our disposition. The finest organs of Great Britain—nay, of the world—are available for interpretations by such master-organists as Marcel Dupré, Guy Weitz, Stanley Roper, the Goss-Custards, Herbert Dawson, G. D. Cunningham, Dr. Harold Darke, Arthur Meale (who has a huge host of admirers), and others too numerous to mention.

The recording of organ music is of such recent date that it may still be said to be in its infancy. Its possibilities are enormous; so, too, is its popularity—make no mistake about that, whatever His Titanic Majesty's detractors may say. One important factor is the affection and veneration the instruments themselves command, not only on account of their particular tonal capabilities, but also by reason of their associations with the edifices within which they stand. The choice of organ is a strong and definite influence in the selection of records, likely to make itself increasingly felt if, in the course of time, duplication of existing works (at present, comparatively rare) provides matter for controversy. One gentleman of my acquaintance, whose recollections of St. Margaret's, Westminster, extend over many years, has a prodigious enthusiasm for records made on the exceptionally fine organ of that Church; whilst another has a flair for the Kingsway Hall and Queen's Hall instruments, which he often goes to hear. I must confess to a sentimental pleasure on hearing the first disc made in Canterbury Cathedral; and Mr. Weitz's wonderful records have given me a desire to visit Westminster Cathedral in order to hear what is evidently a remarkably fine instrument. The Crystal Palace monster has yet to join the fold; when it does so, its tremendous popularity, both with Londoners and provincials, will doubtless react favourably on the sale of the records made on it.

Without wishing to draw invidious comparisons, I cannot help thinking that the Gramophone Company has solved the problem of organ-recording much more satisfactorily than its competitors. The "His Master's Voice" catalogue, in the last few months particularly, has been enriched by some very beautiful organ music, Mr. Weitz's recording of the Franck "Chorale in A Minor" being probably the most notable example.

Much as I admire the achievements of the Columbia Company, I am afraid that its organ records do not arouse me to quite the same en-

thusiasm as the H.M.V.'s. The Glasgow Cathedral record by Herbert Walton of Bach's "Fugue alla Gigue" (9229) is pleasing; but I do not think the obverse is a very happy choice, nor am I particularly inspired by the majority of titles in a somewhat uninteresting list. The disc containing Purcell's "Trumpet Voluntary" and Walford Davies' "Solemn Melody" (L.1986), by the Hallé Orchestra, with Harold Dawber at the instrument of the Manchester Free Trade Hall, is—in my view—very much better than any of this firm's organ records. The tone of this organ seems powerful, rich, and sonorous; and I hope Columbia will soon let us have records of it in solo work.

I am not well acquainted with the Brunswick organ records, which I believe are Polydor recordings. The Aeolian Hall organ was rather well recorded before the Vocalion Company sold its birthright for a mess of "Broadcast" pottage. I have not yet heard anything on any other make which I consider rivals the H.M.V. or Columbia standards.

This new branch of gramophonic achievement has given me an enhanced interest in recorded music. Amongst other things it has provided me with additional examples of the art of César Franck; helped me to a greater appreciation of and affection for the immortal work of Bach; and introduced me to Widor, a composer whose works are almost unrecorded, save for extracts from his organ compositions, which display a profound knowledge of the capabilities of the instrument and a charming vein of melody which render them delightfully easy to appreciate and pleasant to listen to.

To say definitely which are the best organ records is a problem fraught with so much difficulty that people endowed with far greater wisdom than I can lay claim to may well refuse to elucidate it. But I may give a short list of my favourites with propriety; and I venture to affirm that anyone who buys these fine records will not regret doing so. This is the order of my preference:

1. "Pastorale" (Franck), by Marcel Dupré (D. 1145).
2. "Pièce Héroïque" (Franck), by Marcel Dupré (D. 1115).
3. "Christ came to Jordan" and Sleeps awake", Bach Chorales, by Marcel Dupré (E. 471).
4. "Chorale No. 3 in A Minor" (Franck), by Guy Weitz (C. 1378-9).
5. "Allegro Vivace", from Widor's Fifth Symphony, by G. D. Cunningham (C. 1336).
6. "Allegro Contabile", from Widor's Fifth Symphony, by Dr. Harold Darke (C. 1350).
7. "Andante Cantabile", from Widor's Fourth Symphony, by Guy Weitz (C. 1379).
8. "Fantasia in E" (Saint-Saëns), by Dr. Harold Darke (C. 1350).

The first three were recorded on the Queen's Hall organ; 4 and 7 on that of Westminster Cathedral; 6 and 8 on that of St. Michael's, Cornhill; and 5 at St. Margaret's, Westminster. They are all H.M.V.'s. To these I would add Colum-

bia L. 1986 (Harold Dawber and the Hallé Orchestra) and the Liszt "Fantasia and Fugue on B.A.C.H." by Guy Weitz (H.M.V.C. 1351). I do not like the last-named very much as music, but it is a stupendous feat of recording and undoubtedly one of the great triumphs of the New Colossus. Having given my own favourites of the Bach group (E. 471), I leave further selection of these masterpieces to the wisdom and good taste of others.

Dr. Palmer's Handel "Scipio March" and Guilman "Melody", recorded in Canterbury Cathedral (B. 2542) and Dr. Alcock's "Canzona" (Guilman) and "Toccatina" (B. 2466), which reveal the admirable qualities of the Salisbury Cathedral organ, are good examples of less important music remarkably well recorded; in this class there are many excellent discs to choose from played on several famous instruments. Finally, I leave the cinema organs to the tender mercies of those good people—their number is legion—who find them a source of undiluted joy. May a more gifted scribe than this humble admirer of the grand organ arise, call them blessed, and proceed to deal with the enormous number of records made on them!

## Recorded Symphony Programs

By Robert Donaldson Darrell

THE high lights of the past month of symphony concerts were provided by the irrepressible Sir Thomas Beecham in his guest appearances with the New York Philharmonic, Boston, and Philadelphia orchestras. Although a traffic accident dastardly attempted to incapacitate him for the last concert, he merely called for a wheel-chair, was trundled onto the stage, and conducted the announced program with undampened aplomb!

The pieces played were the same in all three cities, except that in New York a concerto and the Prelude to *Die Meistersinger* were substituted for *Ein Heldenleben*.

Handel: Overture to "Teseo"; Musette from "Il Pastor Fido"; Bourrée from "Rodrigo."

Delius: Intermezzo, "The Walk to the Paradise" (from "A Village Romeo and Juliet")

Mozart: Symphony No. 34, in C major.

Strauss: *Ein Heldenleben*.

As every record collector is aware, the Strauss work is the only one to be recorded (electrically by the composer for Brunswick, and acoustically by Mörike for Odeon). Each of the others is admirably suited for the phonograph; the Delius *Intermezzo* particularly so: in Beecham's fluid and tender reading it casts its spell over every hearer. Seldom does a work of this lonely, tragic composer strike home so surely to more than a few; what could better represent him on records than this "Walk to the Paradise," a piece whose every measure is as beautiful as its name?

Nor are the Mozart and Handel works less worthy of recording or less certain of finding a warm welcome from record buyers.

For the benefit of those who had the pleasure of hearing Beecham in person or by radio during his present tour, and who are unfamiliar with his existing recordings, I append a list of his works. These are all issued by Columbia; the disks in the "L" series are available in the English Columbia pressings only. Except for *The Messiah* set, Beecham conducts the London Symphony in his electrical records and the Beecham Symphony in his old process releases.

#### I. ELECTRICAL

Beethoven: Symphony No. 2 (8) Columbia Masterworks Set 45.

Borodin: Prince Igor—Dance No. 17—Polovstian Dances (3) Columbia 7138-9-M.

Mozart: Magic Flute—Overture (2) Columbia 7123-M (replacing an acoustical version).

Handel: The Messiah (36) English Columbia L-2018-35 (in two volumes).

Mendelssohn: Midsummer Night's Dream—Scherzo (1) English Columbia L-1812 (on the fourth side of the English disks of the Prince Igor Dances).

#### II. ACOUSTICAL

Mozart: Marriage of Figaro—Overture (1) Columbia 7093-M (on the sixth side of the Coates records of Scriabin's Poem of Ecstasy).

Tchaikowsky: Symphonie Pathetique—Second Movement (1), and Third Movement (1) Columbia 7095-M.

Borodin: Prince Igor—March (1) English Columbia L-1011.

Rimsky-Korsakow: Antar—Third Movement (1) English Columbia L-1011.

Massenet: Manon—Minuet (1) English Columbia L-1020.

Strauss: Der Rosenkavalier—Waltz (1) English Columbia L-1020.

Strawinski: The Firebird Suite (2) English Columbia L-1040.

Berlioz: Roman Carnival Overture (1), and Hungarian March (1) English Columbia L-1105.

Mozart: Figaro—Sarabande, and Lulli: Minuet (1) English Columbia L-1227.

Bizet: The Fair Maid of Perth—Minuet (1) English Columbia L-1227.

Dubussy: Petite Suite—En Bateau and Ballet (1) English Columbia L-1248.

It can hardly be claimed that the nervous energy, close to ecstasy, of Beecham's concert performances is captured in his records, a fault which may more justly be laid at his own door than at that of the recording directors. Beecham professes a disdain of the phonograph and apparently has made no effort to study its problems in the way that leading recording conductors have done in working out the transference of their distinctive qualities onto the wax disks. But in spite of himself, something of the real Beecham creeps into his releases, and particularly the lusty performance of Beethoven's *Second Symphony*. It is to be especially recommended, although the other electrical works are all good; no doubt the new *Messiah* set—probably available here before long—is unusually fine.

One will watch for his future releases with anticipation, hoping for recorded versions of the works he has played in such brilliant or moving fashion at his American concerts.

Another virtuoso from abroad has been titillating the jaded appreciative senses of American concert goers, Andres Segovia, who has done the seemingly impossible in establishing the guitar

as a musical medium of the highest aesthetic rank. I note two records issued by him, one that came out last spring in England from H. M. V., and another released this month in the Victor Foreign list. All four pieces recorded appear on his concert program given in New York, Boston and other Eastern centers.

Bach: *Courante* \*Victor (Spanish list) 1298 (1); Bach: *Gavotte* \*H.M.V. D-1225 (1); Sor: *Thème Varié* \*H.M.V. D-1225 (1); and Torroba: *Sonatina in A Major* \*Victor 1298 (1). (The Torroba *Sonatina*, dedicated to Segovia, is listed on his programs as being in three movements. Of what does the recorded portion consist?)

Continuing the custom of mentioning each month one singer who has appeared as soloist at a symphony concert in a work he has previously recorded, we have Tito Schipa providing a particularly fine example. Appearing with the St. Louis Symphony (under Molinari, Guest Conductor) on February 3, Schipa sang "*Una furtiva lagrina*" from Donizetti's *E'Elisir d'Amore*, and "*Le Reve*" from Massenet's *Manon*, both of which he has recorded electrically for Victor, the former on 6570, and the latter on 1183. There are almost innumerable records by other artists of these popular arias, but a recent one by Hackett (Columbia 9034-M) deserves note for coupling the two on sides of the single release.

The American re-pressings of some of the records of Heinrich Schlusnus, prophesied in connection with his current concert tour, materialize in the release of two Brunswick twelve-inch disks (70000 and 70004) *Tannhäuser*—*Evening Star*, and *Wolfram's Eulogy of Love; Faust—Valentine's Prayer*, and *Manon—Berceuse*; all of which are re-makes of acoustical works in the old Polydor catalogue.

At a recent concert of the London Symphony Orchestra under Albert Coates, Gota Ljunberg and Walter Widdop sang the Sieglinde-Siegmund duet from Act II of *Die Walküre*, which they have recorded under the same conductor in the new H. M. V. *Die Walküre* album set (perhaps soon available from Victor in this country.) They also sang the Love Duet from the Second Act of *Tristan*, recorded acoustically (H.M.V. D-736-7) by Florence Austral and Tudor Davies, under the direction of Coates.

Before getting back to current orchestral works, I should list three works omitted in earlier issues. Berlioz' *Cellini* was mentioned as recorded last month, but the details were not given. Reger's *Variations and Fugue on a Theme of Mozart* and Strauss' *Burlesque* have been included in the "unrecorded" classification; incorrectly, as a chance glance through several catalogues revealed.

**Berlioz: Overture—Benvenuto Cellini.**

Recording: Polydor 66074-5 (3) Bruno Walter and the Berlin S. O. H.

(This has not been heard at the Studio. It was one of the later acoustical releases from Polydor; a good guarantee of its mechanical excellence—old standards.)

**Reger: Variations and Fugue on a Theme of Mozart.**

Played by: Busch: N. Y. Symphony, December 29; Schnecko—Los Angeles, February 16.

Recording: Polydor 65511 (1) Theme and Var. 1; and Polydor 62302 (2) Variations 6 and 7; Bush and the Würtemberg S.O.H., not heard at the Studio, but probably of doubtful merit.)

**Strauss: Burlesque in D minor for Piano and Orchestra.**  
Recording: Edison Bell Velvet-Face 655-7 (5) Anderson Tyer and the Royal Symphony Orchestra.

(No information is available, except that the work is acoustical.)

Several works listed in these pages recently have continued to figure frequently on programs. Outstanding among them is *Ein Heldenleben* (page 89, December 1927), played by Beecham in Boston and Philadelphia, and on February 2 by Schneivoigt in Los Angeles and Sokoloff in Cleveland. Such popularity might well be taken to warrant the issue of further recorded versions of the work. Besides the composer and Dr. Mörike, other recording conductors are noted for their performances: Mengelberg (to whom *Ein Heldenleben* is dedicated), Beecham, Harty, and Stokowski come first to mind.

It would seem that there should be a logical relation between the frequency of a composition's concert performances and the number of recorded versions available. The numerous sets of Beethoven's *Fifth Symphony*, Schubert's "Unfinished," the overture to *Tannhäuser*, and the like, reflect the favor these works are constantly given by program makers, a favor which reflects in turn the unremitting appeal the works have for a loyal and nearly illimitable public. Harassed members of the repertory departments of record manufacturers may—and no doubt, do—find the careful study of symphony and popular concert programs a trustworthy guide in their hazardous task of "giving the public what it wants."

The release of a complete Brahms *Fourth* in England a month or two ago aroused an immediate cry from American record buyers for its issue here. Does the frequency of its American concert hall appearance justify domestic issue? Rather! Koussevitzky in Boston (December 29), Verbrugghen in Minneapolis (January 6), Stock in Philadelphia (January 20), Harty in Manchester, England (February 16), and Sokoloff in Cleveland (March 1), all list it on their programs. Evidently there would be demand not only for the existing set (\*H. M. V. D-1265-70 (12) Abendroth and the London Symphony), but for additional versions.

The Overture to the *Marriage of Figaro*, from the earliest phonographic days, has been ubiquitous as an odd side "filler in" on sets issued in an odd number of record sides. Its last two appearances on the fourth sides of Leo Blech's *Tannhäuser* Overture (\*Victor 68903 and 68935) and Gaubert's *L'Apprenti sorcier* (\*Columbia 67335-6-D), are echoed by the concert performances by Verbrugghen (Minneapolis, January 6) and Hoffman (Boston Peoples' Symphony, February 5). *L'Apprenti sorcier* itself (listed on page 89, December 1927 issue) has been given current performances by Molinari in St. Louis (January 13), Monteux in Philadelphia (February 17), and Sokoloff in Cleveland (March 1),—surely indicating a popularity which would jus-

tify the issue of more than the single electrical version now available—good as that one is.

Strauss' *Don Juan* (page 138, January 1928 issue) has been played since by Verbrugghen in Minneapolis (February 17) and Herz with the San Franciscans at Los Angeles (January 5). A new recording should be added to the list of versions: \*Columbia (4) Bruno Walter and the Royal Philharmonic (reviewed elsewhere in this issue). Mendelssohn's *Violin Concerto in E minor* (page 88, December 1927) was played at St. Louis on January 13 and Minneapolis on February 17; Cecelia Hansen and Sylvia Lent were the respective soloists.

The lists of unrecorded works given in recent instalments of these "Recorded Programs" have perhaps been unduly lengthy. Are any readers interested in them? At any rate, this month it may be better to list only those most strongly needed or best fitted for recording. Mention has already been made of several suitable pieces played in Beecham's guest appearances. Next come the oft-named Brahms *Variations on a Theme of Haydn*, which have figured constantly in this season's programs; Fritz Reiner is the latest to play them (Cincinnati, January 13). Brahms has fared well of late and now that the Second Symphony has been issued electrically, the worst gaps to be filled are those of the *Variations* and the *Third Symphony*, followed by the violin concerto and one at least of the piano concertos. The *Tragic Overture* has never been recorded, I believe, and the delightful *Academic Festival* is available only in the acoustic versions of Harty, Columbia 67085-D (2), and Weissmann, Parlophone E-10378 (2). Harty's interpretation is so fine that he deservedly should be given the chance to do the work again under the new process.

In the "Re-Review" of last month's issue, preference was given to Sibelius' *Second* and *Fourth Symphonies* for recording. Shouldn't the *First* take precedence? Admitted that its greatness is not that of the later symphonies, granted that the influence of Tchaikowsky is evident, for all that, here is music of true nobility, conceived and written in the unmistakable grand manner. With the composer's other major works it takes a permanent place in the symphonic literature; there can be no question about this piece of contemporary music being Art, and living Art! Koussevitzky played it in Boston on January 27 and 28, and again in Cambridge on February 9; although I had thought that I was familiar with the work before, with each new hearing its full stature was more clearly revealed. And it is admirably suited for both recording and sale in album form. What company will be the first to take advantage of the opportunity of remedying in short order this sin of omission in record literature?

To descend considerably, down to a more sensational and less lofty level, we have Respighi's *Pines of Rome*, lately played by Reiner at Cincinnati (January 13), Rodzinski at Los Angeles (January 19), and Toscanini in New York (February 4, etc.). If current reports can be

taken at their apparent worth, this piece will soon be lifted from unrecorded ranks by the same conductor who lately recorded its companion work, *Fountains of Rome*, for the first time.

Other works which have been called for or which might well be considered are: Scriabin's *The Divine Poem* (Gabrilowitsch in Philadelphia, January 6); Rachmaninoff's *Third Piano Concerto* (played by Horowitz, latest pianistic sensation, with the Philadelphia, New York, and St. Louis Symphonies); Chabrier's *Bourrée Fantasque* (Monteux—Philadelphia, February 3); Rimsky-Korsakow's *Christmas Eve Suite* (Sokoloff—Cleveland, December 22); Debussy's *La Mer* (Sokoloff—Cleveland, January 5); and Honegger's *Pastorale d' été* (Toscanini—N. Y. Philharmonic, January 26, etc.). The last two deserve priority.

The path blazed by Paul Whiteman and other jazzical maestri has lured also Leo Reisman from the orthodoxy of conventional dance programs. The sacred rafters of Boston's Symphony Hall were disturbed on February 19 by his augmented orchestra of forty in a concert of "Rhythms," including Loeffler's specially-written *Clowns*, Ferdy Grofe's *Mississippi Suite* and *Three Shades of Blue*, Rube Bloom's *Soliloquy* (with the composer as soloist), in addition to the usual Blues, Fox Trots, and Tangos. Reisman's band has always enjoyed a measure of fame; no less distinguished composers than Strawinski, Cassella, and Ravel have listened to it with pleasure. His dance records—Columbia—reveal many of Reisman's merits (he has developed one of the best string sections that can be heard today among jazz orchestras), but now that he is venturing on to wider fields, perhaps he may be given the opportunity to record his more ambitious efforts. Their issue might well be of credit both to him and to Columbia, certainly of interest to every lover of the "Lively Arts." Attention might be drawn to the fact that Grofe's *Mississippi Suite* has been recorded, and effectively, by Whiteman, \*Victor 35859 (2), reviewed in last month's issue; also that Rube Bloom plays his *Soliloquy* as a piano solo on Okeh 40867.

Strawinski's *Ragtime* was also to have been played by Reisman, but apparently was given up. It appears however on the stimulating program of Arthur Fiedler's Boston Sinfonietta in an "Evening of Modern Music" on February 29, together with Schönberg's *Verklärte Nacht*, Hindemith's *Chamber Music No. 1*, and Honegger's *Concertino* (Pauline Danforth, pianist). The Schönberg work (N. G. S.) was listed last month. I can find no release of *Ragtime* in its orchestral form, but Marcelle Meyer has made an excellent piano record of the piece, \*H.M.V. D-1063 (1), coupled with Albeniz' *Navarra*. Miss Meyer is a pianist for modern music lovers to watch; this and her other H. M. V. record (\*E-434, De Falla's *Danse du meunier* from the "Three Cornered Hat," and Albeniz's *Sous le Palmier*) give promise for more piano works of equal interest.

The mention of *Ragtime* recalls the fact that Strawinski's works, outside of *The Firebird* and

*Petrouchka*, are feebly represented in phonographic literature, especially in comparison with the concert repertory. How many record buyers know that Stokowski has made an acoustical record of his *Fireworks* (with Liadow's *Dance of the Amazons* on Victor 1112)? Beyond this and the others noted I can find no trace of any other Strawinski records, although it seems absurd that there are not more. *Le Sacre* deserves first consideration, obviously, but many smaller works should be given attention. Harty played his *Scherzo Fantastique* (an early work) in Manchester, January 19, and the two *Suites for Small Orchestra* (orchestrated versions of the *Pieces faciles* for piano four-hands) are in Stokowski's repertory. Moiseivitch plays some of the *Etudes* for piano in dazzling fashion; they are frequently encored at his recitals, a good indication that recordings would find public favor. Several recording singers include his works on their concert programs—particularly the *Japanese* and "Cat" Songs, the latter with an accompaniment for three clarinets. The list could be extended: *L'Histoire d'un Soldat*, *Renard*, *The Song of the Nightingale*, *Les Noces*, *Octet*, *Symphony for Wind Instruments*, *Pieces for String Quartet*, *Piano Concerto*, there is a wide variety of choice. Or if a "milder" work were desired, there is his *Pulcinella*, in which Strawinski's cloven hoof shows only occasionally through Pergolesi's charming tunes. Strawinski's latest work, the Opera-Oratorio *Oedipus Rex*, brought out last summer in Paris, was given its first American performance by Koussevitzky with the Boston Symphony and Harvard Glee Club on February 24.

Miscellaneous orchestral listings follow in the usual manner. Starred works are electrically recorded; the number in parentheses following the order number denotes the number of record sides occupied by the recording.

#### Wagner: Prelude to "Parsival."

Played by Herz—San Francisco, January 7.

Recordings: \*H. M. V. D-1025-6 (3) Coates and Symphony Orchestra; \*Polydor 66478-9 (3) Schillings-Berlin, S.O.H.; \*English Columbia L-1744-5 (3) Walter—Royal Philharmonic; Victor 6498-9 (3) Herz—San Francisco Symphony; Parlophone E-10183-4 (3) Mörike—Berlin S.O.H.; H. M. V. D-171-2 (3) Herz—Berlin Philharmonic; Polydor 65958-9 (3) Wohllebe—Berlin Philharmonic.

(The Coates version is a part of the H.M.V. Parsival album and probably will shortly be available here. The merits of Herz's acoustical version deserve re-recording. The one-part Transformation Scene which occupied the fourth side of Bruno Walter's electrical version was released in this country in Columbia's Wagner Album No. 1, but the Prelude itself has not yet been re-pressed here.)

#### Wagner: Ride of the Valkyries.

Played by Schneivoigt—Los Angeles, February 12; Hoffman—Boston Peoples, February 12; etc.

Recordings: \*Columbia 67374-D (2) von Hoesslin—Bayreuth Festival Orchestra and Valkyries; \*H. M. V. D-1088 (1) Coates—Symphony Orchestra; \*Parlophone E 10528 (2) Siegfried Wagner—Berlin S. O. H.; Polydor 66123 (1) Schillings—Berlin S. O. H.; Columbia 7052-M (1) Milan Symphony.

(There are many withdrawn versions some of considerable excellence, notably the old red Vocalion record by Papi and the Metropolitan Opera House Orchestra. The Bayreuth recording is the logical choice today; it has the vocal parts sung and is the regular operatic—not concert—

(Continued on Page 212)

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### MARCH RELEASES

#### MASTERWORKS SET NO. 79

##### Wagner: Bayreuth Festival Recordings

Eleven Records with Album, \$16.50 Individual Numbers, \$1.50 each	
<b>Parsifal: Transformation Scene, Act 1. In 2 Parts</b>	67364-D
By Dr. Karl Muck and Bayreuth Festival Orchestra	
<b>Parsifal: Grail Scene, Act 1. Parts 1 and 2</b>	67365-D
By Dr. Karl Muck and Bayreuth Festival Orchestra with Chorus (In German)	
<b>Parsifal: Grail Scene, Act 1. Parts 3 and 4</b>	67366-D
By Dr. Karl Muck and Bayreuth Festival Orchestra with Chorus (In German)	
<b>Parsifal: Grail Scene, Act 1. Parts 5 and 6</b>	67367-D
By Dr. Karl Muck and Bayreuth Festival Orchestra with Chorus (In German)	
<b>Parsifal: Flower Maidens Scene, Act 2. In 2 Parts</b>	67368-D
By Dr. Karl Muck and Bayreuth Festival Orchestra with Flower Maidens and Chorus (In German)	
<b>Parsifal: Prelude, Act 3. In 2 Parts</b>	67369-D
By Siegfried Wagner and Bayreuth Festival Orchestra	
<b>Parsifal: Good Friday Music, Act 3. Parts 1 and 2</b>	67370-D
By Alexander Kipnis; Fritz Wolff; Siegfried Wagner, conducting the Bayreuth Festival Orchestra (In German)	
<b>Parsifal: Good Friday Music, Act 3. Part 3</b>	67371-D
By Alexander Kipnis; Siegfried Wagner, conducting the Bayreuth Festival Orchestra (In German)	
<b>Siegfried: Forest Murmurs, Act 2.</b>	
By Franz von Hoesslin and Bayreuth Festival Orchestra	
<b>Siegfried: Prelude, Act 3</b>	67372-D
By Franz von Hoesslin and Bayreuth Festival Orchestra	
<b>Das Rheingold: Entry of the Gods into Valhalla. Part 1</b>	67373-D
By Franz von Hoesslin and Bayreuth Festival Orchestra	
<b>Das Rheingold: Entry of the Gods into Valhalla. Part 2.</b>	
By Franz von Hoesslin and Bayreuth Festival Orchestra with Rhinedaughters (In German)	
<b>Die Walküre: Ride of the Valkyries. In 2 Parts</b>	67374-D
By Franz von Hoesslin and Bayreuth Festival Orchestra with Valkyries (In German)	

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<b>Brahms: Symphony No. 2, in D Major, Op. 73</b>	
By Walter Damrosch and New York Symphony Orchestra In ten parts, with Album, \$7.50	

#### MASTERWORKS SET NO. 81

<b>Saint-Saëns: Le Carnaval des Animaux (Carnival of Animals)</b>	
By Georges Truc, Symphony Orchestra and Soloists In eight parts, with Album, \$6.00	

#### MASTERWORKS SET NO. 80

<b>Brahms: Quintet in F Minor, Op. 34, for Piano and Strings</b>	
By Lener String Quartet and Olga Loeser-Lebert In ten parts, with Album, \$7.50	

#### MASTERWORKS SERIES

<b>Richard Strauss: Don Juan. Tone Poem for Orchestra</b>	
By Bruno Walter and Royal Philharmonic Orchestra in four parts, on two records Record Nos. 67386D-67387D, \$1.50 each	
<b>Ravel: La Valse</b>	
By Société des Concerts du Conservatoire de Paris (Orchestra of the Paris Conservatory) under direction of Philippe Gaubert in four parts, on two records Record Nos. 67384D-67385D, \$1.50 each	
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7143-M 12 in. \$1.50	{ <b>Eli, Eli.</b> (Traditional Jewish Melody). <b>Romance. (La Nuit).</b> (Night). (Rubinstein; Op. 44, No. 1). <b>Contralto Solos.</b> Sophie Braslau.
2057-M 10 in. \$1.00	{ <b>Molly on the Shore.</b> (Irish Reel). (Grainger). <b>Cradle Song.</b> (Brahms-Grainger). <b>Piano Solos.</b> Percy Grainger.
5074-M 12 in. \$1.25	{ <b>Polonaise.</b> (Chopin; Op. 40, No. 1). <b>Prélude.</b> (Chopin; Op. 28, No. 15). <b>Piano Solos.</b> Ethel Leginska.
7144-M 12 in. \$1.50	{ <b>Tambourin Chinois.</b> (Kreisler). <b>Slavonic Dance No. 1 in G Minor.</b> (Dvorák-Kreisler). <b>Violin Solos.</b> Joseph Szigeti. <b>Lucia: Sextet—Chi raffrena il mio furore.</b> (Why Do I My Arm Restrain?) <b>Vocal.</b> M. Gentile; D. Borgioli; G. Vanelli; S. Baccaloni; G. Nessi; I. Mannarini and Chorus.
7145-M 12 in. \$1.50	{ <b>Sonnambula: D'un pensiero.</b> (No Thought but for Thee). (Bellini). <b>Vocal.</b> M. Gentile; D. Borgioli; I. Mannarini; G. Pedroni and Chorus.

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1223-D 10 in. 75c	{ (a) <b>From the Land of the Sky Blue Water.</b> (b) <b>At Dawn.</b>
-50055-D 12 in. \$1.25	{ <b>Love's Old Sweet Song.</b> (Vocal Chorus by Belle Forbes Cutter). <b>Pipe Organ.</b> Milton Charles.
	{ <b>March of the Bojones.</b> (Halvorsen). <b>Bridal Procession.</b> (Grieg; Op. 19, No. 2).
	{ <b>Columbia Symphony Orchestra</b> (Under direction of Robert Hood Bowers).
1234-D 10 in. 75c	{ <b>Mignon: Gavotte.</b> (Thomas). <b>Poème.</b> (Fibisch). J. H. Squire's Octette.
1246-D 10 in. 75c	{ <b>My Blue Heaven.</b> (Incidental Singing). <b>The Song is Ended (But the Melody Lingers On).</b> The Artist Ensemble.

#### NOVELTY NUMBERS

1230-D 10 in. 75c	{ <b>I Thought I'd Die.</b> Parts 1 and 2. <b>Comedy Monologue.</b> Al Herman.
1277-D 10 in. 75c	{ <b>The Dempsey-Tunney Fight.</b> <b>How to Write a Popular Song.</b> Comedy Pianogues. Clarence Senna.

#### IRISH RECORDS

33224-F 10 in. 75c	{ <b>The Suit of Corduroy. Jig.</b> Sullivan's Shamrock Band. <b>Irish Mary. Reel.</b> Violin Solo. Martin Mullin.
33225-F 10 in. 75c	{ <b>The Fields O'Ballyclare.</b> Old Ireland Shall Be Free. Baritone Solos. Michael Ahern
33226-F 10 in. 75c	{ <b>United Ireland.</b> My Rose of Killarney. Vocals. Shaun O'Nolan.
33227-F 10 in. 75c	{ <b>Irish Washerwoman Medley.</b> Jig Set. The Old School Master. Reel. Flanagan Brothers.
33228-F 10 in. 75c	{ <b>The Irishman.</b> Come to the Fair. Baritone Solos. Walter McNally.
33229-F 10 in. 75c	{ <b>The Cluckin' Hen and Duck. Song.</b> The Mist on the Mountain. Jig Set. Violin Duet. Frank Quinn and Joe Maguire.

#### FAMILIAR TUNES—OLD AND NEW

15216-D 10 in. 75c	{ <b>By Blue Ridge Mountain Queen.</b> In the Shade of the Old Apple Tree. Vocal Duets. Bob Nichols and Riley Puckett.
15213-D 10 in. 75c	{ <b>A Bull Fight in Mexico.</b> Chris Visits the Barber Shop. Talking. Chris Bouchillon.
15212-D 10 in. 75c	{ <b>Birmingham Jail.</b> Columbus Stockade Blues. Vocal Duets. Darby and Tarlton.
15217-D 10 in. 75c	{ <b>Please Do Not Get Offended.</b> Every Day Will Be Sunday Bye and Bye. Vocals. Gid Tanner and Fate Norris.
15218-D 10 in. 75c	{ <b>Little Marian Parker.</b> Vocal. Al Craver. <b>Where Is My Mama?</b> Vocal Duet. Al Craver and Charlie Wells.

In addition to the records listed above, twenty-two Dance, twenty-four Vocal and twelve Hawaiian Selections, as well as recordings in twenty-two Foreign Languages.

## (Continued from Page 209)

version. Coates' one-part concert version is also good; Victor releases here this month. Presumably there is another electrical operatic version in the new H. M. V. album by Blech and Coates which will be made available eventually in this country by Victor.)

**Wagner: Finale of "Goetterdaemmerung".**

Played by Stock—Philadelphia, and Verbrugghen—Minneapolis, January 20.

Recordings: \*Victor 6625 (1) Stokowski—Philadelphia Symphony; H.M.V. D-705-6 (3) Coates—Symphony Orchestra (Austral, soloist); Polydor 66099-100 (3) Gertrude Kappel, soloist; Edison-Bell 661-2 (4) Royal Symphony (Makushma, soloist).

(The Stokowski one-part orchestral version of the closing pages of The Ring is of unusual excellence—it occupies the fourth side of his Rienzi Overture recording. The H. M. V. longer version with soloist undoubtedly will be re-recorded soon.)

**Haydn: Symphony in D minor, B. & H. No. 4 ("The Clock").**

Played by Verbrugghen—Minneapolis, February 17.

Recording: \*Columbia Masterworks 77 (7) Harty-Halle Orchestra.

(Reviewed on page 109 of the December, 1927 issue. It is the eleventh in the "Solomon" series. The recorded performance is excellent. There are acoustical versions of the "Surprise" (Columbia, Victor, Parlophone), "Oxford" (Vocalion, Polydor), "Farewell" (Polydor), and No. 88 (Polydor). The popular B. & H. No. 2 (London Symphony) has just been issued by N.G.S. electrically.

**Brahms: Symphony in D major, No. 2, Op. 73.**

Played by: Herz—San Francisco (in Los Angeles) January 5; Toscanini—New York Philharmonic, January 26; Damrosch—New York Symphony, February 19.

Recordings: \*Columbia Masterworks 82 (10) Damrosch—New York Symphony; H.M.V. D-871-4 (8) Ronald—R. A.H.; Parlophone E-10487-90 (8) Szell—Berlin S. O. H. Third Movement alone: Brunswick's 50053 (1) Sokoloff-Cleveland; Columbia 7074-M (1) Damrosch—New York Symphony.

(The new set, the first electrical one, is reviewed elsewhere in this issue. Unquestionably there is a need for additional versions.)

## Phonograph Activities

### *The Brunswick Panatrophe and the Dance*

**T**HAT the art of the phonograph has many planes is no exaggeration of the truth for the staff of the PHONOGRAPH MONTHLY REVIEW has just "discovered" another of the many surfaces. Mr. William H. Seltsam, a dancer and resident of Bridgeport, Connecticut, with his protege and partner Olga Kudlik, also of Bridgeport, recently presented a most delightfully interesting program of modernistic dances accompanied by an electrical model of the Brunswick Panatrophe, furnished by Mr. Wolfe, manager of Landay Brothers.

Mr. Seltsam, a pupil of the great Mikhail Mordkin, is a veritable phonograph "fan" and it was his original idea using the Panatrophe to re-create the recordings to which he and Miss Kudlik had composed their elaborate dances. After working out these dances Bridgeport's progressive Music Study Club (the only organization daring enough to attempt to sponsor a modern program!) sprang at the chance to present them in concert. The presentation occurred February 17th at the large Pilgrim Hall and proved highly successful, in fact the most radical numbers found the great-

est favor. So realistic was the tone and volume of the Panatrophe that many people were sceptical in believing that it was actually produced by a phonograph.

The greatest drawback to such accompaniment exists in the changing of records. Two numbers utilized more than one record side but Mr. Seltsam partly solved the difficulty by having two copies of each of these sets and a person experienced in changing records quickly. The short gap between records was filled out by a plastic pose by the dancers. Mr. Seltsam feels confident that this obstacle could be overcome by either having two Panatropes on the stage or else by having a special machine made containing two turntables and two "pickups" with the outlet wires joined and attached to the same cone speaker. In this manner when part of the dance is almost finished, an attendant might stand ready at the second turntable, sound box in hand, ready to place it in the groove of part two the instant the first record had finished playing. In this way almost continuous action would be afforded.

The program opened with a mimeo-plastique of abstract nature called "The Spirit of Malignity" the accompaniment being the first record of "The Planets" suite by Gustave Holst (Columbia). Mr. Seltsam's unique visualization gained many admirers, not only for the dance but also the music, for some of the admirers had expressed dislike for the music before seeing it danced. Miss Kudlik followed with a beautiful visualization of the "Cortege et air de danse" by Debussy (Col.). A new experiment in dance work was "Love-Hate-Contrition" danced without musical accompaniment by Mr. Seltsam. His forceful pantomime brings to mind the old French proverb, "What cannot be spoken can be sung and what cannot be sung can be danced." The first part of the program ended with what was termed by one very musical person as "the most perfect dance she had ever seen." This number was a duet called "Ragtime" and was geometrical in its movements. The accompaniment was the famous "Golliwog's Cakewalk" by Debussy (Bruns. Godowsky record). The second part contained the "Allegro Risoluto" by Mr. Seltsam to the Edison Bell record of "Kastchei's Dance" from the "Fire Bird" suite by Strawinsky, Cheyenne Indian War Dance" to the "War Dance" of Skilton (old Columbia record but on the Panatrophe the scratch was missing!!), a very elaborate version of Salome's Dance" by Richard Strauss (Bruns.) by Miss Kudlik. The program ended with the complete ballet "La Peri" by Dukas (French H.M.V.) which was re-named on this occasion "The Flower of Immortality. Especially beautiful in this ballet was the duet adagio (part four) which added a dream-like atmosphere to the ending of the concert rather than the customary whirlwind finish of most artists.

It is the plan of Mr. Seltsam and Miss Kudlik to work continually with the Panatrophe, for in this instrument they feel they have discovered a new medium through which they may produce more vital dances arranged to the larger musical compositions which was hitherto impossible.

## Recorded Remnants

### Types of Collectors

**A**MONG all the persons in this country and in England who profess to a good collection of phonograph records, there appear at once various types of minds that lead to the forming of this great number of records that many of their wives tell them take up so much space. And I do not think that it would be without interest to look for a moment at those different minds and see if we can discover what it is that has prompted otherwise sane men and women to amass a lot of rubber discs.

Some years ago, it was quite the fashion (and I do not think that this peculiar stamp of a complete drawing room has completely passed out today) to have a talking machine and in two or three album books to have neatly catalogued the "Red Seal" records of the famous voices and personalities of the day. I can remember without having to carry my mind too far back that when friends came in to tea I would be told to sit on the sofa and be very quiet while with "ohs" and "ahs" and ecstatic sighs Caruso was allowed to sing "Celeste Aida" or Melba trilled through "Ah fors e lui", and always as a grand finale, the "piece de resistance," the sextet from "Lucia" ("that cost \$7.00, mind you, my dear") would be exploded. Company was always polite in appreciation, in most cases overly so; but it was the interest that today makes us stand in the middle of State Street or Fifth Avenue with our necks craned awkwardly watching a mail plane winging its way across the continent. It was the admiration for the scientific novelty that made everyone listen to the ranting of the great artists of that time. I think that I should be safe in saying that there was little if any interest in the talking machine as a possible musical instrument.

Out of these early vocal snippets grew a type of collector of records that abounds today. The main difference between that collector of yesterday and the one that we meet now is that today he has an infinitely wider and more varied choice and as a result, depending on his purse, has infinitely more records. This is the person who is interested in the voice—the voice as such, or, in some cases, very particular ones. And it is not an unusual passion, found for the most part among persons who sing themselves or at least have something to do with singing. There is no finer medium through which to study voice quality and voice production than on the phonograph today. I know one man who has no less than fifteen different records of "Caro nome." In most cases it makes little or no difference what the particular voice is singing, the important point naturally being that it must be a certain type doing this, or another type doing that.

Closely akin to, and falling along much the same lines, as that collector interested in the

voice, is the person that is interested in a particular instrument,—the piano, the 'cello and so on ad infinitum. Along his walls will be countless records of the C sharp minor Prelude, any number of violinists playing the "Caprice Viennoise." Pianists' techniques are studied and compared, violinists are rated and put in pigeon holes.

But both of these types appear to be a bit too technical, too pedagogical, that is, they are for my tastes. Realizing how valuable such a collection can be and how interesting to some people, I am forced to admit that it leaves me a bit cold.

Slowly, hand in hand, with the advancing improvement and mighty strides made in the phonograph industry has arisen a class of collector that has formed his lists of records from the sole standpoint of the composer. It at once becomes apparent that this class very naturally divides itself into many smaller classes and it is to these that I should now like to turn.

First there is the heterogeneous collector who buys anything; who readily jumps from a Bach Harpsichord concerto to a Hindemith quartet. And in this particular class there are again two types. First the person who hears a certain piece of music that interests him or reads a stimulating article on a certain composer and at once wants to have him in his collection. And second, the person who buys everything that comes out because he thinks he should own it whether it interests him or not. But no matter into which class he may fall there is a certain charm in the disorder of such a collection—a certain freedom that I can not help but admire. Naturally this person does not, as a rule, admit that there is no plan or coherence to his collection. He will suddenly get an inspiration and enormous enthusiasm for a certain composer and you will find him buying all the Beethoven quartets, hear him avowing them to be the greatest ever written, studying them with great care with a score and looking up all manner of obscure historical data relating to them. He will be discussing with the pedagogue the minute points as to just when the first appearance of the sketch for the second theme of the third movement of opus 18, No. 5 occurred in the sketch books. But in not a week's time he is just as enthusiastically tracing the influence of Glinka or Moussorgski. As a rule such a person has a great number of records and they are in a helter-skelter mess. You will look through his catalogue asking for a certain thing and by the time that he has found it you will have forgotten what you wanted. But, as I have said, you can not help but be charmed and delighted with the enormous, if only temporary, enthusiasm and eager desire for knowledge. I like this kind of a collector and, of course, it is his business that is most valuable to the record dealer.

And lastly there is the collector who is the real scholar; the person who is vitally interested in one composer or in one particular period of

musical history. Here again, we meet an erudition but with a certain feeling of awe. We, as a rule have the feeling that we are in the presence of a person who knows his subject and knows it thoroughly. I know a man for example, who is a great Mozart enthusiast. He has collected very nearly everything that has been recorded. But do not ask to hear anything of Scriabine when you are at his house. Or, again, I know another man who will have nothing in his collection that was written before 1900. All the moderns are better represented in his library than in any I have known. Whether you like it or not it must be admitted that such a collection represents a very concrete and definite work, an aim that has been and is continually being accomplished.

In my limited experience I can think of no other categories into which I might well fit a collector. I do not pretend to say which is the more interesting, which is the more valuable, I do not pretend to say into which pigeon hole I might care to fit myself. I have tried to present them as I have met them in my correspondence with collectors over the countries.

VORIES.

## British Chatter

By H. T. BARNETT, M. I. E. E.

LONDON, February 15.

### REFLECTION AND AMPLIFICATION

**I**N a room with quite big windows and overlooking a busy thoroughfare have you ever noticed the great increase in noise in the room should one of the windows be opened even so little as a quarter of an inch? If so it must have struck you how wonderful it is that there should be so much difference between quite a small free opening and the relatively enormous area only covered by a number of edge-held sheets of material perhaps not more than a sixteenth of an inch in thickness. We all know how easily sound comes through even a relatively, thick, wooden partition or door, how strange it seems that glass should be so very effective in shutting out sound that would get quite easily through wood or in a lesser degree through metal. Our glass is mounted in such a way as to be free to vibrate, its mass is relatively small, and yet it will keep out the roar of traffic that is nearly sufficient to deafen us if the windows are open and far more effectively than a brick wall will protect us from the noise of a neighbor's piano practising. If we go from a room glazed cheaply into one having 3-8 inch plate glass windows (in the same thoroughfare) we notice but little difference in the amount of noise penetrating into the room—the difference will be nowhere nearly in inverse proportion to the thickness of the glass, while the thickness of the glass is one factor in repelling noise quite evidently it is not the most important factor. The glass does not keep back noise so much because it does not *conduct* it, but it does so because it *reflects* it; the noise does

not even move the glass in consonance with its vibrations; were it to do so the way in which the glass is mounted would enable it easily to recreate the sound waves received on the street side so that they should be equally audible on the indoors side; noise is *repelled* from the glass like water from a duck's back. Clearly it is not the internal constitution of the glass that gives it this extraordinary effectiveness in reflecting sound; *it is its surface*.

Recently an operating theater (in a hospital) having concrete walls covered with glass was found to amplify the vowel sounds of the voice of a speaker so enormously that the consonants could not be heard. It was necessary to paint the room all over with dull-surface paint before a lecture could be given in it. In this case it was not echo (in the ordinary sense of the word) that caused the trouble, the room was not big enough for that, it was sheer reflective amplification of musical tone by the thin glass lining of the room, in this case rendered even more effective than in the case of glass in a window frame because the glass was backed by dense cement in close contact with it and not permitting diaphragm action. \* \* \* \*

To me it has always been a matter of intense wonderment that designers of gramophone parts, mathematicians among the rest, should continually prove themselves to be so completely blind to the importance of surface in its relation to the conservation, (non-absorption) and amplification of sound. Tone arms, tone arm continuations, horns (called amplifiers in America when used in cabinet machines) and the interior surfaces of sound boxes are all left in a highly unsuitable state in view of the purpose they are intended for. It is altogether stupid and entirely unnecessary because shellac, which has a surface nearly as sound reflective as glass, may be applied at insignificant cost in the form of varnish to any of the surfaces in question. Undo your sound box and give the back of the diaphragm chamber a coat (or more than one coat if necessary) of shellac varnish, take off your tone arm and whether it is a rough casting or a drawn tube shellac varnish it inside, treat the tone arm continuation in the same way; shellac varnish the whole interior of your horn or amplifier, no matter how big it may be and whether made of wood or of metal. You will be well rewarded assuming the diaphragm of your soundbox is not of a kind producing scratch or screech that needs absorbing rather than any amplification.

### N. G. S. RECORDS

The new set of four discs of the Brahms' Piano-forte Quartette has a surface as good as an English New Process Columbia celebrity record. When I put these records on my machine I cannot hear the needle take the track. Unlike some much more expensive recent chamber records of somewhat similar kind the piano does not put the strings in the background. The recording is brilliant and full of tone.

## DESIGNING AN AMPLIFIER

Roughly speaking there are two classes of design in gramophone acoustic systems and in both of which reproduction of deep bass tone is fully abreast advances in recording and with the pitch detecting capacity of the human ear. In one of these a 2 5-8 inch diaphragm chamber is combined with an acoustic system about 3 feet in length and in the other a 2 inch to 2 1-8 inch diaphragm chamber is combined with an acoustic system 5 feet or more in length. In the former class it is not necessary to carry the flare at the open end of the horn much beyond a line at 45 degrees angle to the axis, but in the latter class the open end of the horn must be flared until it is nearly as flat at the end as the bell of a cornet. Remembering this when one has decided on which of the two classes is preferable, one will set out the *shape* of the amplifier in the following way, considering the tone arm as important as the horn. Suppose the cabinet to be fitted is not more than 15 inches across the front; the first class of design should in my opinion be chosen and the conduit should begin at the sound box end with the same diameter as the exit from the diaphragm chamber of the sound box and should then expand at an increasing ratio until the mouth of the horn is reached. The cross section should be kept circular throughout, nothing is gained by rectangularizing any part of it and a good deal is often lost. For larger cabinets the second class of design is on the whole more suitable and (of course not forgetting the more extensive flare necessary) the expansion should be plotted in the same way, that is to say if one increases the diameter a certain amount in the first inch or foot, then the second inch or foot should see a greater increase of diameter than the first and the third inch or foot in length a greater increase of diameter than the second, and so on. All turns must be gradual and not approaching right angles.

*Material.* The tone arm must be of metal if tone is not to be absorbed, drawn metal is preferable to cast on account of its better surface. The tone arm continuation and from thence onward to a foot from the end of the acoustic system should be of *thick* metal with a smooth surface! The last foot if it *must* be attached to the cabinet should also be of *thick* metal but if it may be free ("floating") is, from the point of view of the development of deep bass tone, best made of seven to nine layers of strong brown paper soaked in strong paste and built to shape on a mould. It is bound on to the end of the metal portion and must several times be completely soaked with shellac varnish inside and out until quite resiliant. For this vibrating horn the whole front and bottom of the machine case should be left open because there is considerable development of tone from its outer surface. The whole internal surface of the acoustic system (including the tone arm and the back of the diaphragm chamber in the soundbox) should be well shellac varnished.

HANDS AND EARS ACROSS THE SEA!

## Correct Turntable Speed

By Dr. K. E. Britzius

One valuable result of the change to electrical recording has been to increase the interest in the mechanics of reproduction. To this concern as to the correct needle, sound-box, or machine for the various recordings I would like to add another item, namely that of the correct turntable speed.

This subject seems to have escaped a very general interest because a large public have undoubtedly taken the manufacturer's word for the proper speed at which to play their records. However, an investigation shows that the phonograph companies should not have been trusted very far in this matter.

The necessity of correct turntable speed has always been readily admitted, for any variation from the original recording speed falsifies the music as to pitch, tempo and quality of tone. It is important therefore to note and correct even the smallest change from the original recording speed. This latter can be determined by timing the turntable when a record has been made to play in pitch. To test each individual record is perhaps a lot of trouble, yet amazing errors are thus rectified. A first reason to doubt the truth of the statement to "play all records at the truth of the statement to play all records at 78 revolutions per minute" was furnished by a very shrill sounding Victor record of the *Forza del Destino* Overture by the La Scala orchestra (No. 68009). Its shrillness sounded strange so I borrowed a score and proceeded to tune the record to the correct pitch. I found it should be played at 70! No wonder that 78 made it shrill, the whistle of electrically recorded violins has nothing on the shriek of the strings in that record when played at the speed the Victor Company advised. With such a discovery every record in my collection had to be tested for correct turntable speed. The average variation proved to be not so large, but it is curious to note that I found scarcely one Victor record in a hundred recorded at 78! 77, 76 and 75 were the usual recording speeds for Victor. Another interesting point found is that various artists have their particular recording speed, for example, Rachmaninoff usually uses 77 and 75, the Flonzaleys 76. Most Victor dance records too are made at 76.

A short list of turntable speeds is appended. Perhaps the Phonograph Review will take on the task of publishing the correct speed for the current records as they are reviewed until the manufacturers themselves correct this strange situation.

The speeds listed below were obtained by timing the turntable with a watch after the record had been tuned to pitch with the piano.

Albeniz: *Malaguena*, played by Cortot, Victor record—76.

Seguidilla, played by Cortot, Victor record—76.

Bach: *Concerto for Two Violins*, Kreisler-Zimbalist—75/75/75  
Suite in B Minor for Flute and Strings (Col.)—76-7/76-7/  
76/79.

Suite in D Major, Victor Concert Orch.—77/77/75/75.

Beethoven: Coriolan Overture, Mengelberg, Victor—75/75.  
 Egmont Overture, Mengelberg, Columbia—78/78.  
 Leonore No. 3, Rogers, Victor—76/76/76.  
 Fidelio—Two arias, Bohnen, Brunswick—78/78.  
 Quartet Op. 18, 5, Variations, Flonzaleys—76.  
 Quartet Op. 18, 3, Presto, Flonzaleys—76.  
 Quartet Op. 59, 3, Fugue, Flonzaleys—76.  
 Quartet Op. 95 (Serioso) Lener—81/78, 78/78, 78/78/78.  
 Symphony No. 1, Finale, Toscanini, Victor—76.  
 Symphony No. 7, Coates, Victor—76.  
 Symphony No. 8—Allegro, Stokowsky, Victor—76.  
 Variations in C Minor, Rachmaninoff, Victor—75/75.  
 Bellini: I puritani—Son vergin, Galli-Curci—76.  
 Que la vose, Galli-Curci—76.  
 La Sonnambula, Come per me, Galli-Curci—76.  
 Bizet: Carmen—Habinera, Farrar—76.  
 Seguidilla, Farrar—76.  
 La Bas, Farrar—75.  
 Chanson Boheme, Farrar—76.  
 Voyons que, Farrar—(76?) 80.  
 Macaela's Song, Alda—76.  
 Borodine: Prince Igor Dance, Stokowsky, Victor—75.  
 with In the Village, Stokowsky, Victor—75.  
 Brahms: Auf dem Kirchhofe, Onegin, Brunswick—78.  
 with Sapphische Ode, Onegin, Brunswick—76.  
 Hungarian Dances 5 and 6, Stokowsky, Victor—76/76.  
 Quartet in C Minor: Allegretto, Flonzaleys—76.  
 Symphony No. 1, Weingartner, Columbia 78/78, 77/81,  
 81 to end.  
 Sonata in F Minor Op. 5, Grainger, Columbia—77.  
 Sonata in A Major, Seidel Loesser, Columbia—78.

In closing I add the speeds of two works recorded by the National Gramophonic Society of England. They too have not been careful in this matter and it is easy to see what distorted performances its members have heard by keeping to their 80 revolutions per minute.

Brahms Sextet Op. 18—77/80, 81/80, 81/81, 78/78, 78.  
 Beethoven Quartet Op. 59, 1—80/83, 83/84, 84/80, 84/84, 85/85

#### EDITOR'S NOTE

The subject of correct turntable speed has always been an engrossing one for phonograph enthusiasts. Last fall we received the above article, written by a leading collector and one unquestionably actuated by the most sincere motives. This article aroused a great deal of discussion in the Studio, and we felt that we were not ready to publish it until we had examined the problem more closely ourselves. Now after considerable investigation we are bringing it to the attention of our readers.

A copy of the article was sent to Captain Barnett for comment; several experts tested many works at the Studio; and we ourselves made constant experiments. It was manifestly impossible to go over all the major works in the Studio Library, but a large number of recordings were selected at random for study. These tests confirmed our original belief that the article gave a greatly exaggerated, if not false, view of the situation.

True, we found several instances of records containing passages where the recording speed had unquestionably changed during the playing of a record, but nearly always as an obvious mechanical fault, a sudden slowing up which was quickly remedied. The most characteristic example is the passage at the end of the first side of Dr. Mörke's brilliant record of the Overture to The Bartered Bride. The pitch falls noticeably for a moment, and then picks up again almost immediately. No serious harm is done the work, but the incident can hardly be missed.

However, this is not what the author of the article stresses, but the apparently wilful adjustment of the record speed to suit the whims of the recording director or artist. This we cannot believe, and our tests back up our contention that at the present day, at least, it is certainly not being done. It will be observed that the large majority of the works the author of the article tested were acoustically recorded and

that most of them are quite old. It is a well known fact that in the old days there was much greater latitude in this respect, as indicated by the historical section of the H. M. V. catalogue where various recording speeds of various old records are specifically stated.

Captain Barnett's reaction to the article was expressed in his "British Chatter" for last month, but his succinct remarks may well be reprinted.

"We have been hearing something lately about one of our friends trying various records *against his piano* for correctness of pitch at the proper playing speed. In view of the fact that performances are given at three different pitches, that conductors sometimes alter from one pitch to another to secure certain effects, and that his piano may be any old pitch or no pitch at all it seems to me that he has considerable hardihood. My own piano is a quarter tone sharp to Philharmonic pitch and my aunt's piano is half a tone flat to Continental; I brought a Philharmonic pitch tuning fork once and tried to get my tuner to work to it but failed ignominiously."

"It cost the recording companies many thousands of pounds to elaborate an electro-motor drive that would turn evenly under greatly varying conditions of temperature and needle resistance on the recording engine. The motor drive today is absolutely perfect. Any variation of speed of the recording motor, fast, or slow or normal, must have been made intentionally by the recording engineer and it is difficult to understand why he should have made such an alteration, what object he could have had in doing so. Undoubtedly the subject should be enquired into *by those having full knowledge* with the object of giving any recorder convicted of sheer monkeying the very sudden sack."

With this comment the subject must be left, together with a word of thanks to the article's author for expressing an interesting, but very debatable view of a fascinating topic. Many readers of the magazine will surely have individual ideas on these points, but it is sufficient for us to say that while mechanical processes were sometimes not free from fault in the old days, the technical perfection achieved today is marred only on the most rare occasions.

#### SAN DIEGO PHONOGRAPH SOCIETY REPORT

The fourth meeting of the San Diego Phonograph Society was held on February 14. The society was fortunate in having Mrs. Emma Cooley, the widely known collector, present the program. After an address on the development of the phonograph, and its place in present day life, the following records were heard:

1. Variations—(Tartini) Kreisler
2. Prelude in C Sharp Minor—(Rachmaninoff) Marek Weber and his orchestra
3. Concerto in E minor—(Mendelssohn) Kreisler and Berlin State Opera Orchestra
4. Keltic lament—(Arr. bv Squire) Squire
5. Quartet in D Minor—(Mozart)—first movement Lener String Quartet
6. Serenade—(Gounod) Dajos Bela and Orchestra
7. Serenade—(Moszkowski) Paderewski
8. Minuet in G—(Paderewski) Dajos Bela and Orchestra
9. Nocturne in G Major—(Chopin) De Pachmann

Mrs. Cooley introduced the program as a typical group of selections that she might choose herself for an evening program at home. Throughout the evening, she contributed well chosen remarks about the different selections played that added much to the enjoyment of the evening.

HARRY L. ANDERSON, Secretary.

*(Space limitations do not permit the publication of other society reports this month.)*

# Richard Strauss

(Concluded from the January issue)

(A list of the recorded versions of Strauss' orchestral works was given in the first instalment. Comparative notes on these versions follow.)

*Aus Italien* and *Macbeth*. Reviewed on 277 of the March 1927 issue. Both are good acoustic recordings, but *Macbeth* is by far the more interesting. There is probably not much likelihood of their being re-recorded for some time to come. The Symphonic Fantasy is of considerable historical interest, but *Macbeth* is of much greater musical significance. The neglect of this work in the concert hall is hard to explain as it is quite worthy to compare with *Don Juan*. The words of Richard Specht (one of Strauss' biographers) should be quoted again, "The later Strauss is more seething, vibrating and colorful: in this earlier work he paints black as black, with a ruthlessness which separates this night-picture-in-sound from all other works of the tone-poet." It is unfortunate that Mörike's striking reading is not available electrically recorded, or even that the acoustical records are not re-pressed in this country.

*Tod und Verklärung*. Of the acoustical versions heard at the Studio, those of Mörike and Bruno Walter are the best. Strauss' own reading—the only electrical one so far was reviewed in the January issue. Of course it surpasses all the old ones, although they had no inconsiderable merits of their own. This work is perhaps the most popular in the concert hall, but the first traces of a mawkish and blatant sentimentality, which later became so powerful, make it far inferior artistically to the other major tone-poems of Strauss.

*Don Juan*. The new electrical version by Coates was reviewed in the January issue and effectively supplants all the acoustic sets including Strauss' own (English Columbia and Polydor), although of course these latter possess special interest as the composer's version. It will probably be only a question of months before an electrical version conducted by Strauss is available through the Polydor and Brunswick companies. Possibly Mörike's full-blooded Odeon reading will also be re-recorded shortly. Meanwhile the new Coates-Victor records are the logical choice. His reading is a remarkably individual one; possibly the less-tumultuous performances of the composer and Mörike—when recorded electrically—will find wider favor, although they can scarcely hope to achieve the same mood of breathless excitement.

(A new version by Bruno Walter is reviewed in this issue.)

*Till Eulenspiegel*. The Mörike-Odeon version is reviewed on page 139 of the December 1926 issue and is perhaps the best of the existing re-

cordings—all acoustical—although Strauss' own reading is more closely akin to the usual concert-hall interpretation. Here, again, electrical re-recordings by Strauss, Mörike, and Coates may be expected before long. All should be excellent and the three differing readings are all needed, for there are few finer modern orchestral works than this supreme piece of irony and pity. Here Strauss reached his greatest artistic stature in a work which combines so faultlessly the musical expositions of gusto and philosophic tenderness. If Strauss had written nothing else—sometimes one wishes he had not!—he would still remain one of the great masters of music by virtue of this work alone. It cannot be recorded too often or too well.

*Also Sprach Zarathustra*. The single recording of this enigmatic work is a splendid example of the old process at its best. An early re-recording hardly seems very likely, yet it is badly needed, especially for release in this country, as concert performances of the work are none too frequent, and its complexities demand the study that the phonograph alone can give. The music is hardly authentically Nietzsche, but like all of Strauss' best works the "program"—while interesting—is by no means essential: there is pure music enough for anyone.

*Ein Heldenleben*. The two recorded versions are reviewed on page 71 of the November 1927 issue and page 138 of the December 1926 issue. Both are excellent, but Strauss' own reading is the more practical choice, especially as it is electrically recorded. There are moments in the work that rank with Strauss' best, notably the opening section depicting the Hero, the Love-Music, and the last pages. The other sections are inferior: the Critics' jibes are great fun and the Battle's terrors very exciting at first, but these are not the parts that one plays over and over on his phonograph, delightful as they are to virtuoso conductors in the concert hall. It is the record sides containing the true music of which one never tires. Here the phonograph shows one of its advantages, for while in the concert hall one must take all or nothing, in the home one may exercise the discrimination the composer did not show. A recorded version by Mengelberg—to whom the work is dedicated and whose reading is justly famous—might well be anticipated, although there would seem little hope for its ever being made.

*Eine Alpensymphonie*. The only recorded version (acoustical) is mentioned on page 39 of the October 1926 issue. The performance is excellent and the recording remarkably fine considering the difficulties involved. While the work as a whole savours suspiciously of cinema music and is reminiscent not only of Schumann and Men-

delssohn, there are, nevertheless, some big moments and many exciting ones. The orchestration is an amazing bravura feat; in an effective electrical recording the work would prove as startling to the phonographic world as the first performances did to the concert one. An early re-recording hardly seems likely. When it is made, the composer instead of Oskar Fried will probably conduct, a pity in a way, since the latter's reading is a splendid one.

*Der Rosenkavalier.* Of the many versions of the waltzes Mörike's and the new one of the composer lead. Both are reviewed in the November 1927 issue and both should be owned by the true Strauss enthusiast. If a choice must be made between them, Mörike's may well come first by virtue of its greater richness and sonority. The H. M. V. excerpts from the opera recorded by the composer are naturally of special interest; nor should the Vocalion suite be overlooked. An extended suite of excerpts with competent vocal artists and a good orchestra would be welcomed, rather than further versions of the waltzes alone.

*Salome.* The H. M. V. excerpts command first attention. The many acoustical versions of the notorious dance will probably be electrically duplicated before long. Weissmann's, Stokowski's, and Strauss' versions are all fairly good. The music itself tends to become ineffably wearisome however.

*Bürger als Edelmann.* The various numbers can be drawn from the different versions. Strauss' Polydor set and Harty's Columbia one deserve first attention; both may be re-recorded before long. The Intermezzo is perhaps the most interesting of the various pieces.

*Intermezzo.* The two excerpts drawn from this opera are available only in the composer's Polydor-Brunswick version. The Interlude is particularly interesting (reviewed on page 71 of the November 1927 issue).

The vocal works deserve an extended study to themselves, which will not be attempted. Most of Strauss' best songs are available in several versions by excellent singers. The only records to be mentioned here are three Polydor disks (62364-6) sung by Heinrich Schlusnus to the composer's piano accompaniment—*Heimkehr*, *Ich Liebe Dich*, *Ruhe Dich meine Seele*, *Zueignung*, *Die Nacht*, and *Geheimnis*. New recordings and electrical re-issues of acoustical recordings are being released constantly.

Strauss as a conductor need hardly be dealt with at length here. His performances are almost invariably sound and craftsmanlike, seldom exceptionally moving or exciting. His experience in recording is evidenced by the effectiveness of his records, but his readings never possess the reflection of an intense and individual personality, like those (say) of a Coates or a Mörike. His recording of the Mozart Jupiter Symphony is one of his best recorded performances; it and his version of Beethoven's Seventh are reviewed in the November 1927 issue. Future recordings will probably be issued regularly, both of his own and other's compositions, and will give one a more complete estimate of his powers, already so well

demonstrated in European and American concert halls.

Of his own compositions, the list of those to be recorded is headed by *Don Quixote*, a surprising omission from recorded literature. No doubt the *Sinfonia Domestica* and *Festival-Prelude* will also be issued in time, although the need for these is far less pressing. The *Burleske* for piano and orchestra appears regularly on the programs of American Symphony orchestras; possibly a recording may be forthcoming.

Among the works already available in acoustical versions, *Till Eulenspiegel*, *Zarathustra*, *Macbeth*, and *Eine Alpensymphonie* make the most urgent demands for re-recording, in about that order of preference. As emphasized before, *Eulenspiegel* leads all the rest.

Now that Strauss is making extensive recordings for Polydor (to be re-pressed in this country by Brunswick), we may rightfully expect a series of vocal and orchestral excerpts from his operas. *Elektra*, *Adriane*, and *Die Frau ohne Schatten* deserve representation, and as yet, *Der Rosenkavalier*, *Salome*, and *Intermezzo* are none too well represented on records.

Altogether apart from musical compositions and yet of unusual interest would be a set of records of the more important musical examples given in Strauss' revision of the Berlioz treatise on orchestration. The value of these would obviously be inestimable, not merely for conservatories and colleges, but also for self-study by music lovers in their homes.

The name of Richard Strauss will never outshine its present brilliancy in the concert world, but it is becoming brighter and brighter with each successive recording in the phonographic-musical world. Here, Strauss has by no means yet fulfilled himself, significant as the work he has done unquestionably is. He who has given us so much has much more to give. Now that we understand both his strength and his weaknesses better, we can better understand both him and his music. Without him music and recorded literature would lack many of the most cherished works we know and admire today.

Among other special features  
in the next issue:

## "There's No Accounting for Tastes!"

By HAROLD C. BRAINERD

Owing to the increasing extent of Editorial correspondence it has become impossible to write personal replies to phonographic and music enquiries, etc. Please address all enquiries in the future to the Correspondence Column, and not to the Managing Editor personally.

## Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Ostensibly there are some music lovers who are anesthetic, for various reasons, to phonograph music, while there are others who, for better reasons, are most enthusiastic—quite militantly so, at times. Would that some hound for statistics devote himself to discovering just how large the Bruederschaft of Gramophilistia really is!

This fauna is not rare, although rather deceptive and keeps well under cover—except for an occasional sortie in the form of a letter directed to the Correspondence Column of your excellent magazine. The fauna is of several kinds: there are fortunate ones who can afford to and do buy most of the worthwhile records as soon as they are released; then there are others, myself included, who can not afford, yet somehow manage to obtain most records, by stopping just short of murder; and finally there are those who love phonograph music, but hate to crank the machine, or have been stuck with an expensive radio, or would rather borrow your records for an evening, and so never really get round to buying a record.

Of these, the chronically insolvent class fare worst. They never escape with whole skins from the monthly avalanche of releases. Surely the recording companies if they maintain the present plethora of good records will make hardened criminals of us impecunious die-hards.

In the sweet and innocent pre-Orthophonic, non Viva Tonal days, when in not too frequent intervals an exceptional record made its modest appearance, I promptly got out my prayer rug and gave thanks unto Allah. But I have long since presented a completely worn out prayer rug to the ashman, together with my acoustic records. If instead of releasing a whole library of master works at once, which seems to be the policy of the larger companies—especially the Columbia Company—they would give us only master works sets each month—ein wenig adagio—it would give us a chance to catch up. As it is at present, I can only buy one-third of the records that come out and am hopelessly behind—and my budget is—well, one isn't a real phonograph enthusiast if one doesn't kick about something all the time!

Wareham, Mass.

ABIE WEND.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your paper is becoming more valuable as the months go by. I am sorry that you have discontinued the list of especially recommended records. While such a list may be unimportant to those who have access to phonograph stores, it is a guide to those who have no opportunity of hearing a record before buying it.

I hope you will give your readers an opportunity to vote on a list of unrecorded items. My recommendation would be that you print a list of about one hundred (100) titles and invite your subscribers to vote for ten (10) or twenty (20) which they desire most. This I am sure would be of interest to your readers and would further point out to the recording companies the music which when recorded would probably meet with a quick sales response.

Cleveland, Ohio

C. D.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Why in heaven's name can't we get the Mozart Requiem and Bach B minor Mass choral records in this country? As it is one is forced to import them from England, although the Victor Company's catalogue is very weak in major choral works. I have their excellent Meistersinger and Messiah excerpts, and these certainly are very fine. But the Mozart and Bach works are also superb and would be a credit to the Victor or any other label. They should be out here!

It also irritates me that American choruses are apparently not thought good enough to make records. Beyond a few small works by the Mormon, St. Olaf, etc., choirs we have nothing. How about the great Bethlehem Bach Festival Choruses? Or Dr. Davison's Harvard Glee Club? Or several leading choruses in New York and other leading musical cities?

Now that choral music can be recorded so effectively it seems a downright shame that more advantage is not taken of the fact.

I wish to thank you for drawing attention to several fine choral records in the Foreign lists and for paying due tribute to the fine Odeon choruses from Aida and Cavalleria Rusticana; also the Metropolitan Opera House Chorus records from Victor.

Germantown, Penna.

"A CAPELLA"

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

A good many months ago I wrote a rather hasty and opinionated letter to these pages regarding needles and my own conviction that "a medium steel needle of perfect make, used once only, solves all needle problems." Captain Barnett, that staunch defender of fine gauge needles and grips, was so kind as to send me a Sympathetic outfit for test, and later on I procured Euphonics needles and grips. I have hesitated to come to any decision until I had given these thorough test. Meanwhile I have read with interest the glowing (and some not so glowing) reports in your pages, also Mr. Fassnacht's two articles.

My faith in medium steel needles for general use remains unshaken, but the merits of both the Euphonics and Sympathetics is indisputable. No real enthusiast should be without them, not for exclusive use, but to augment the regular variety. It would be hard to decide between the two makes of grip sets; the Euphonics are particularly good on piano records, especially those made by Columbia. The Sympathetics are much easier to handle, and are especially fine for old acoustic records.

It seems to me a mistake to use one kind of needle exclusively. Best results can be obtained by using the needle fitted for each type of composition and recording, and, above all, for one's personal taste in tone quality. This last point is obviously the most important one. The fine needles in particular allow an exceedingly delicate adjustment of quality, and there can be no question that by virtue of their improved definition and sensitivity they make possible phonographic reproduction of a higher aesthetic level. While for achieving "concert" effect, medium steel needles combine the sonority and "ring" of the heavier needles without taxing the wearing qualities of the records.

Boston, Mass.

"NEEDLE-ANGLER"

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

The enclosed cutting from the "Musical Courier" of Dec. 1st will no doubt be of interest to gramophone enthusiasts, especially as an article on the New York Philharmonic Orchestra, appears in the current issue of the "Phonograph."

Perhaps the Victor Company will now be in a position to have this orchestra make some records under the baton of Toscanini.

### "SHAVITCH RECORDS FOR THE VICTOR"

Vladimir Shavitch conductor of the Syracuse Symphony Orchestra, was in New York for several days last week making records for the Victor Talking Machine Company. Mr. Shavitch conducted the New York Philharmonic Orchestra, and among the compositions recorded were two symphonic works. Campo and Isla de Los Ceibos, by Eduardo Fabini, the noted Uruguayan composer. Both these works received their premiere by Mr. Shavitch in Montevideo."

Vancouver, B. C.

N. SHAW

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

The two instalments of Captain Barnett's "Chatter" in the last issue were of greater pleasure to me than some of his works in last fall's issues. I am glad to see that he is coming back to technical points and leaving artistic and musical ones alone. I don't like to criticize anyone on the magazine, least of all the Captain, but that it has been a great source of irritation to me whenever he ventured to comment upon compositions or composers. If he can't endure modernist composers and would prefer a timpani concerto

to a symphony, that's his affair. I feel sorry for him, but I certainly don't want to read anything he has to write on such subjects. But when he gets back to his diaphragms and amplifiers and fine gauge needles, I can always derive both pleasure and profit from his genial and friendly counsels.

His praise of Ronald's New World Symphony nearly destroyed my faith in him. I'll grant that I shouldn't quarrel with him over an interpretation, but if his ears tell him that those particular disks represent good recording, then I guess he's been hearing too many hand saw and drum tattoo records lately for his own good.

But I'm rather unkind—even if truthful; I've always liked the Captain's "Chatter" when he stuck to his own last, and I congratulate him on getting back to it in the February issue. Give us more technical stuff, Captain, please, and more material on acoustics. What you think about De Falla and Stravinski is your own business, but anything you might tell us about remedying faulty acoustic conditions in both instruments and rooms will be of interest and value to all of us.

Perth Amboy, N. J.

"MAJOR"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As an old-time enthusiast who made his first acquaintance with orchestral music through the old records of the Columbia Symphony Orchestra, and who first became familiar with the masterpieces of symphonic literature through the great "Masterworks Series," I can fairly call myself a dyed-in-the-wool Columbia fan. I have admired many things issued by the other companies, but I always had the warmest spot for the blue labels with the "magic notes," and I have always felt Columbia to be the pioneer in blazing the pathway to a new appreciation of great music. I write all this in order to show that the criticism I am forced to make is that of a friend, saddened rather than angered.

Why is Columbia weakening in its fine efforts? The Beethoven Centennial was a magnificent gesture; the rumored Bayreuth Album is another. But the day has gone past for making one brilliant stroke and then resting on your oars for nearly a year. The other companies keep steadily at it and make far greater progress. Looking through the six pages devoted to orchestral reviews in the last issue, I found only four American Columbia works listed: two by the Columbia Symphony, one by Johann Strauss the second, and the fourth by Sir Alexander Mackenzie. Not one was a major work. While Victor had work after work, and all of them important.

That is the way it goes two months out of three. On the third when a batch of Masterworks come out, the balance is no more than even. Look in the December issue. Columbia had the New World and Clock Symphonies, the Mother Goose Suite, Leonora No. 3, the Grieg 'Cello Sonata—a Beethoven Quartet, and the Devil's Trill Violin Sonata—surely a splendid group of works. But from Victor came the Franck Symphony, the complete Chopin Preludes, the Freischütz Overture, the Entry of the Gods, L'Arlesienne Suite, the Liszt Hungarian Fantasia, smaller works by Stock and the Chicago Symphony, and a Haydn Quartet—a group by no means as imposing, and yet I'm afraid it was calculated to have a far greater appeal since both the Symphony and the Preludes were in response to a very insistent demand, which might just as well have been filled by Columbia. The Columbia piano recording is superior to everything in the world, yet there hasn't been a single major piano work issued since the Grainger-Brahms Sonata, more than a year ago. In the meantime Victor has issued several concertos, sonatas, and the Chopin Preludes. (I shall not refer to choral and vocal records at all.)

I don't feel that in the phonograph-musical world there should be any but the most friendly rivalry among the various companies. There isn't among book publishers, or music publishers! But each company should incite the others on to further efforts, resulting in general advancement and progress. I am profoundly grateful to the Victor Company for its wonderful symphonies, etc., that it is putting out now. But they know as well as I know that if the Columbia Masterworks hadn't paved the way, Stokowski would be recording the Prelude to Carmen and not the Franck Symphony today. Having set the pace, Columbia should keep it. It should issue at least one symphony and one tone-poem (or quartet, sonata, etc.) every month. Miscellaneous works should be distributed evenly so that

there won't be the present spectacle of nothing at all for two months, and then a brilliant outburst the third. Columbia can put out masterpieces that surpass everything when it wants to; I can't understand why it doesn't want to oftener.

Now, I realize I am writing things that aren't supposed to be said "right out of the meeting," but this is how I feel in my heart, and it's how I know many others feel. I don't suppose you'll print it, but just the same, it's written in a spirit of friendly advice. Columbia has done so much and can do so much, that it saddens me to see it not reaping the full benefit of its progressiveness today.

Chicago, Ill.

"COLUMBUS"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I always turn first of all to the Correspondence Column for as the movie houses advertise, that's where "there's always a good show." I like what "An Average Enthusiast" said about getting all the foreign celebrity records here, and releasing sets singly instead of in big bunches. But I was most interested in Mr. Benedict's letter, for he seems a real sensible human phonograph fan with something to say and who isn't afraid to say it with a good laugh. But I wish he'd give us a blue print to go with his paragraph about making sets with more records and yet with more cuts. That don't make sense to me. Now he asks why have a Brahms No. 1 on five records while the No. 4 is on six? Why not? He said something before about not everybody being able to plunk down \$11 for the Brahms No. 1. Does he want another record to it just so as he can have the fun (?) of plunking down another two bucks? That Brahms First is absolutely complete according to musicians who checked up on the score, and I guess the 4th is complete too; only it takes longer to play. Anyway, what if a couple measures were cut out here and there to make the sides come out better? They did that in Scheherazade and who'd know without scratching around all day in the score? The Columbia Company used to stretch its works out sometimes by putting about an inch of music on a twelve-inch disk, but a howl went up quickly enough about that. I think a company should label a work complete or not and let it go at that. As long as one isn't fooled, it doesn't matter. Then he can pick out either the cheap short version or the expensive complete one according to whether he has little or lots of money, I guess Mr. Benedict won't mind my saying all this. I thought everything else he wrote was great stuff and hope to see more letters from him in the Correspondence Column.

Kansas City, Mo.

D. S. S.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The other day, in looking up a record in my files of THE PHONOGRAPH MONTHLY REVIEW, I happened to chance upon and read again an article by "Jean-Louis". I admired what this writer had to say when I first read his "Records New and Old," and re-reading it I was stimulated to solve for myself the problem of my present personal dissatisfaction with the records of today.

I hope that you will notice that I say, "Personal dissatisfaction." I realize very well that never has realism in recording been more brilliantly accomplished than of late. I know that never has orchestral virtuosity, or overwhelming grandeur, been transferred to phonographic disks with such stupefying efforts. As "Jean-Louis" says, one can get many new thrills, but with him I believe that "there can be such a thing as over-stimulation in music and it can never take the place of pure beauty." I, too, am weary of thrills, and over-stimulation, and realism, realism, forever realism! It is the essence of music I desire, and not this monster realism, which have seized contemporary life and literature in its iron grasp, now is laying hands on the most ethereal music.

It is easy and no doubt quite correct to say that I am old-fashioned when I cry for a return to the quiet, limpid beauties of the acoustical recording. But I am sure that I share this feeling with many. The other day I listened to Stokowski's "Scheherazade" and also to some of the new Columbia Bayreuth recordings. Tremendous things, of uncanny power; and in the works conducted by Dr. Muck there is musicianship and genius of the highest order. But—I was left unstrung, worn out, actually unfit for either work or repose for a long time. It was a veritable concert, and no less fatiguing and exhausting. And that is not what I want my phonograph to mean to me.

(Continued on Page 225)

# Reproducing Piano Supplement

to the  
*Music Lovers'*

## PHONOGRAPH MONTHLY REVIEW

An Independent American Magazine for Amateurs Interested in  
Recorded Music and its Development

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VOL. I

MARCH, 1928

NO. 3

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FRANKLIN DUNHAM

*Secretary, World's Library of Audiographic Music*

# Eye and Ear in the Enjoyment of Music

By PERCY A. SCHOLES

## II.—OF "SUGGESTIVE MUSIC"

So far I have been speaking of definite "Programme Music," that vast body of music which composers of all ages have deliberately written to a story, to a series of poetical thoughts, or to a series of pictures. But there is another class of music, equally large and equally important, to which the composer has attached no detailed programme, but to which he has applied a title authorizing us, his listeners, to imagine such a programme. Macdowell had a good name for his class of music; he called it "Suggestive Music." Much of the music of Schumann, of Macdowell and of Debussy (to name only three outstanding examples) is of that character. Schumann's *Scenes of Childhood*, Macdowell's *Woodland Sketches*, and such pieces of Debussy as his *Cathedral under the Waves* ("La Cathédral Engloutie") may be instanced, since a full list would occupy some pages.

It is very interesting (and to those engaged in the preparation of the new "AudioGraphic" Series, very encouraging) to find one of Debussy's greatest friends and warmest champions in the days when he needed championship—M. Vuillermoz, the eminent French critic—putting forward in the French press, a scheme for a magnificent Cinema production to accompany *The Cathedral under the Waves*, and lamenting that no music-lover of means has been found to finance it. What M. Vuillermoz desires has now, however, been done in another way. Grasping the unique opportunity offered by the "AudioGraphic" Rolls, a Debussy-lover has attached to the master's music the legend upon which he based it, so that eye and ear at last collaborate—letterpress, pictorial design and resounding tone aiding one another in a triple appeal to the imagination of the listener.

## III.—OF "ABSOLUTE MUSIC."

And then there is the music to which the composer has attached no programme, and often no suggestive title. It is a "Fugue" or a "Sonata" or a "Nocturne" or an "Etude." What of this third class of music? Can the "AudioGraphic" Roll be of service here?

Of course it can! Such music, though it tells no story and paints no picture, is yet a representation of a poetically conceived series of moods and emotions. These moods and emotions should be patent to all, but to the more sensitive and the more experienced music-lover they are more evident than to the less sensitive or less experienced, and the cultured musician can greatly help the ordinary listener by communicating to him his ideas, not in a dogmatic way (for interpretations of such music may legitimately differ)

but as an intelligent suggestion for the listener's consideration.

Finally, in all three classes there is the problem of design, of "musical form" as we call it. Does it help the listener to understand this? Of course it does! Every piece of music grows up organically out of two or three or more germ "Themes," "Subjects" or "Tunes" or "Motifs." To know those, to recognize them on their reappearances, and to follow them in the adventures their creator has prepared for them, is to "grasp" the music, to "understand" it, to "appreciate" it.

## IV. OF THE TECHNIQUE OF THE LISTENER

That is a more technical matter than the provision of guidance as to the literary "ideas" or the "pictures" implied in the composer's treatment.

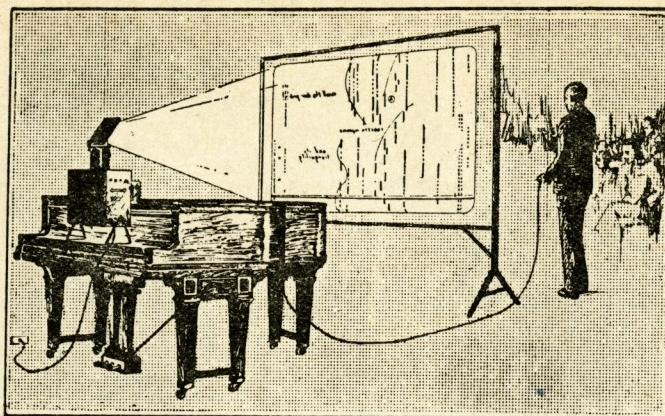
But technique need not be repellent. The Composer develops a technique of composition—and having it, is in possession of the joy of being able freely to express himself. The Performer develops a technique, and having it, is in possession of the joy of being able to "interpret" the Composer. The Listener, by means of the "AudioGraphic" Rolls, can develop *his* technique—that special technique of listening, possessing which he is able to follow and enjoy both the Composer's creation and the Performer's interpretation.

Never yet has there been brought into existence so perfect a means of developing this third technique, the technique of the Listener, as that provided by the "AudioGraphic" Rolls. As the music proceeds the listener's attention is called to its musical content, and its emotional content. He can with ease turn back to any passage that puzzles him. He can with ease repeat any passage that at first hearing baffles him, and if he wishes repeat it at a slow speed, so enabling his ear to pick out the details of some passing complexity the "sense" of which was eluding him.

The "AudioGraphic" Roll is indeed the intelligent listener's best friend. There is no musician, however experienced, who will not be glad to accept the help of the "AudioGraphic" Roll in his effort to understand some composition of Scriabin or Stravinsky. There is no "average" listener who will not gain by the use of the "AudioGraphic" Roll of a Beethoven Sonata or a Chopin Polonaise or a Bach Fugue. And I hope that there is no child but will chuckle with pleasure over the narrative and pictorial treatment of such happy pieces of childhood music as Liszt's *Dance of the Gnomes*, or Grieg's *Puck*, or Mendelssohn's *Hunting Song*.

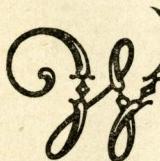
The "AudioGraphic" Rolls are for everyone who can see and hear, for everyone may profit by the simultaneous use of "EYE AND EAR IN THE ENJOYMENT OF MUSIC."

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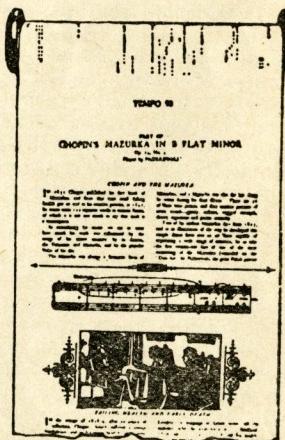
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## Analytical Notes and Reviews

By FERDINAND G. FASSNACHT

DUO-ART WORLD'S LIBRARY MUSIC, A-60, Chopin, "Berceuse" (Op. 57) Played by Guiomar Novaes with a Listener's Introduction by G. C. Ashton Jonson, Author of a "Handbook to Chopin's Works".

This "Berceuse" or "Cradle Song", built entirely on but three chords, that of D flat, A flat and G flat, is surely an example of subtle craftsmanship which Chopin used to weld these successive ripples of melody together so fluidly that they seem to melt into each other.

Starting with a simple rocking figure in the base, he takes a naive little melody of but four measures and with these two phrases performs miracles. There is a second part joined to these first four measures, forming a duet and with this combination twelve beautiful and exquisite variations are written, a loveliness too limpid and tranquil to need translation. The Aeolian Editorial Staff comment thruout and relate the story of the mother rocking her infant to sleep. We see the restlessness of the child until slumber eventually overtakes. Then follows a coda, ending with but the bare accompaniment which remained practically the same thruout the entire song. As Mr. Jonson in his introduction tells us, the composition seems almost as much a reverie as a lullaby—the reverie of a young mother over the cradle of her child, as much occupied with her own dreams and maternal solicitude as with the actual lulling of the infant to sleep. Guiomar Novaes again performs with her accustomed skill, giving us a new insight into the loving care that Chopin brought to the perfecting of each of his "masterpieces in pearl".

DUO-ART WORLD'S MUSIC LIBRARY, W-51, Schubert, Military March, No. 1. Played by Bauer and Gabrilowitsch with Running Comments by Sir W. Henry Hadow, Vice-Chancellor of the University of Sheffield.

This is the first of the three Military Marches for Pianoforte Duets, Op 51. Schubert is sometimes called the pioneer in the writing of Piano Duets. It was not until the Pianoforte superseded the Harpsichord that the technique of music for two performers at the same keyboard could be developed. The advantage of the form is that it combines fullness of tone with evenness of texture and it is interesting to note the ease and variety with which, even in the simplest instance, Schubert lays out his part-writing. The plan of the March is of simple construction—First March—Second March—First March, or technically, March-Trio-March. The comments thruout, by the American Editorial Staff give us a real description of the orchestral instrumentation etc.

This particular March is the most brilliant and the most familiar of the Opus. Its zest and rhythmic swing are irresistible. Beginning with a brief introduction which contains the germ of the principal idea it soon launches into a full statement of the martial theme, sounded as if a military band were at some distance but coming rapidly nearer and nearer, the music soon becoming most brilliant and proclaiming in its full glory. A beautiful trio follows with a melody most appealing, forming an effective contrast to the main body of the March, which is then repeated bringing the composition to an end with a dashing coda.

Bauer and Gabrilowitsch surely work wonders together. Their fire and dash in the first and last part and their playing of the Trio so graciously deserve special mentioning. One can easily hear two great artists performing. A roll surely deserving a place in one's library.

DUO-ART WORLD'S MUSIC LIBRARY, RUS-9, Prokofieff, "March", Op. 12 No. 1. Played by the composer with Listener's Introduction by Edwin Evans, Author of "The Margin of Music" etc.

Music of today this "March" can be called. Prokofieff, though he has written for the stage and the orchestra, composed or composes the greater part for his own instrument, the piano. When composers who are also pianists write for that instrument, the style they adopt is influenced by their own manner of playing, as is only natural. Illustrations abound, from Chopin to Scriabin, but perhaps Liszt is the most striking. Prokofieff's long hands and supple wrists, we are told, make him turn to what is crisp and brilliant in preference to what is dreamy or poetic. He

has but himself to please, so when composing for piano he fashions short phrases in clear cut rhythms and juggles with them harmonically. This is exactly what he has done in this "MARCH". It is the first of ten pieces written at various times forming his Opus 12. Composed in 1906 when Prokofieff was a lad of fifteen. He revised it in after years, but, judging by his other works at this later date, any changes must have been limited to points of detail, for his style had naturally become so modified in the interval that any more drastic rewriting would be easily discernable. One surely must admire the surety with which the youthful composer handled a harmonic scheme which, at that date, was somewhat daring. We wonder what Liadof, the polished conservative, thought of his pupil Prokofieff at that time?

The American Editorial Staff comment and thematize thruout in a very clear manner. As we have said before Prokofieff's playing is crisp brilliant and but little romantic emotion is allowed to find expression. New and original thoughts are surely expressed in this stirring short March. Novel Harmonies and dissonances do not in the least interfere with the rhythmic progression. For the lover of music with striking originality and individuality this Roll should not be missed.

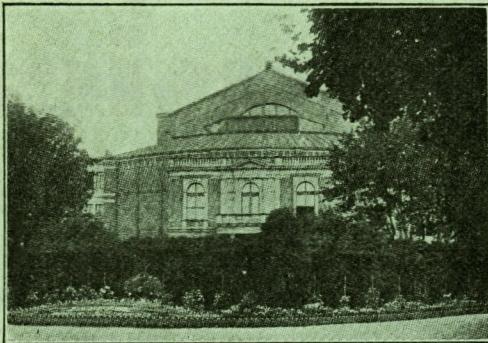
DUO-ART WORLD'S MUSIC LIBRARY, A-57 Roll 1. Grieg "Peer Gynt" Suite; "Morning" and "Anitra's Dance". Played by Percy Grainger, with Listener's Introduction and Running Comment by George H. Gartlan, Director of Public School Music, New York City.

Ibsen's drama of "Peer Gynt" is probably the best known and most popular of his works. The Story is part of the folk-lore of Scandinavia and the character Peer Gynt is mythological. Ibsen has made of him a selfish and irresponsible fantastic personage, whose rule of life it "to thyself be enough". The drama consists of thirty-eight scenes in five acts and takes over five hours to perform. Grieg wrote music for singing, dancing music to accompany dialogue and action as also to lend color to scenes. "MORNING" is the opening number of the First Suite under the heading PEER GYNT as arranged for Orchestral Concerts. In the Drama it is played before the curtain rises as an entr'acte picturing the mood, color and the rising light of dawn on the scene which is to follow showing Peer taking to trade. Middle-aged and grown prosperous in the traffic of negro-slaves and Chinese idols, he comes in his yacht to the coast of Morocco, where a morning scene is to be enacted. On the right hand side as we allow the roll to proceed we follow Mr. Gartlan in his descriptions, outlining the music as played and orchestrating it as it were. Grainger's playing of these numbers brings to us a new revelation of their pianistic effectiveness. With such playing, along with Mr. Gartlan's comments, one surely does not miss the orchestral coloring. On the left hand side of the roll is found the principal themes, various phrases etc. picked out for us. In this same roll is "Anitra's Dance" third number of the First Suite. Here is a charming composition in a rhythm not unlike that of a Mazurka. In the orchestral dressing it is played throughout by the muted strings with now and then a touch of the triangle to heighten the oriental effect. Peer the Prophet follows Anitra as she dances for him accompanied by other dancing girls. Grainger gives us a very charming rendition, making this music of Grieg's simply glow under his artistry. As we have said before Mr. Grainger's arrangement of these captivating pieces retains to surprising degree the fulness and richness of their orchestral coloring. They are rolls every collector should make special efforts to obtain. One might add that this first "Peer Gynt" Suite of Grieg's is probably the best known of all his works, with the exception of his Piano Concerto with Orchestra.

DUO-ART WORLD'S MUSIC LIBRARY, Beethoven Biographical (2 rolls). Biographical and critical discussion by Sir Alexander C. Mackenzie. Music Illustrations by Bauer, Stoessel, Leginska and Hofmann.

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Columbia Record No. 67366D

**PARSIFAL:** Grail Scene, Act 1. Parts 5 and 6  
By Dr. Karl Muck and Bayreuth Festival Orch. with Chorus (In German)  
Columbia Record No. 67367D

**PARSIFAL:** Flower Maidens Scene, Act 2. In 2 Parts  
By Dr. Karl Muck and Bayreuth Festival Orchestra, with Flower Maidens and Chorus (In German)  
Columbia Record No. 67368D

**PARSIFAL:** Prelude, Act 3. In 2 Parts  
By Siegfried Wagner and Bayreuth Festival Orchestra  
Columbia Record No. 67369D

**PARSIFAL:** Good Friday Music, Act 3. Parts 1 and 2  
By Alexander Kipnis; Fritz Wolff; Siegfried Wagner, conducting the Bayreuth Festival Orchestra (In German)  
Columbia Record No. 67370D

**PARSIFAL:** Good Friday Music, Act 3. Part 3  
By Alexander Kipnis; Siegfried Wagner, conducting the Bayreuth Festival Orchestra (In German)

**SIEGFRIED:** Forest Murmurs, Act 2  
By Franz von Hoesslin and Bayreuth Festival Orchestra  
Columbia Record No. 67371D

**SIEGFRIED:** Prelude, Act 3

**SIEGFRIED:** Fire Music  
By Franz von Hoesslin and Bayreuth Festival Orchestra, Columbia Record No. 67372D

**DAS RHEINGOLD:** Entry of the Gods into Valhalla. Part 1  
By Franz von Hoesslin and Bayreuth Festival Orchestra,

**DAS RHEINGOLD:** Entry of the Gods into Valhalla. Part 2  
By Franz von Hoesslin and Bayreuth Festival Orchestra with Rhinedaughters (In German)  
Columbia Record No. 67373D

**DIE WALKURE:** Ride of the Valkyries. In 2 Parts  
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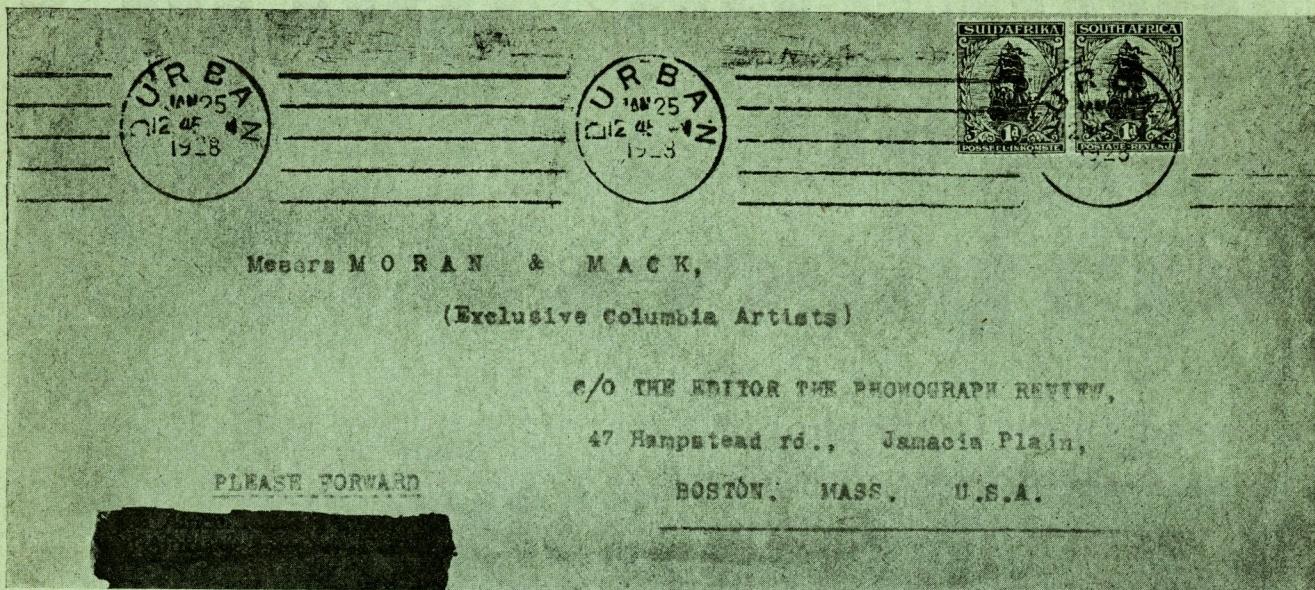
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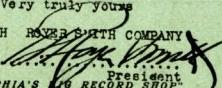
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Your dealer will be only too glad to play you the selections you desire to hear. Have him put you on his mailing list, so that you may be informed of the new releases as they appear.





Each of the two reproductions printed on this page tells its own vivid story. Most of our readers have heard of the magazine's going to the very ends of the earth, and from letters printed in the correspondence column they have learned something of phonograph enthusiasm and conditions in far off Japan, Australia, Brazil, or South Africa. No doubt most of our readers also have faith in the magazine as an advertising medium unsurpassed for directness of appeal. But here we have two remarkable testimonials which bear out the ability of THE PHONOGRAPH MONTHLY REVIEW to arouse interest wherever its pages are read.

VICTOR BRUNSWICK PHONOGRAHS AND RECORDS	EDISON COLUMBIA	ODEON
<b>VICTOR AND BRUNSWICK RADIOLAS</b>		
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2-10-28		
<p>Mr Axel B Johnson 47 Hamstead Road Jamaica Plain Boston Mass</p> <p>My dear Mr Johnson</p> <p>If there is any doubt in your mind as to the pulling power of your Magazine, please dispel it. The ad which we ran, in the February issue, offering the genuine Victor Albums, brought response from all over the United States. The orders ran as high as seventy albums to one customer. The remarkable thing is that, while we made a special sample offer in the ad so that any one could send for just one album so that they might examine it and see that it was just as advertised, only one person took advantage of that offer. All the rest of our orders were for six or more. This shows conclusively that our readers are confident that they will receive promptly whatever is advertised just as it is described.</p> <p>In the ad, we stated we had two thousand albums which was the amount we were supposed to receive from the Victor Factory but when they arrived there was thirty-two hundred albums. A good portion of these have already been sold and so we are just mentioning them in our March ad as we feel sure that by the end of March this entire lot will have been exhausted. There are no more to be had as we purchased the entire quantity available.</p> <p>You may publish this letter or use it in any way you may deem it advisable.</p> <p>With the writer's kind personal regards, we be to remain</p> <p>Very truly yours,          H. ROYER SMITH COMPANY            "PHILADELPHIA'S RECORD SHOP"       </p> <p>HRS/H</p>		

The envelope reproduced above was one which reached the Studio in a batch of foreign mail, which included letters from New Zealand, France, Mexico, England, China, and several South American countries. Imagine our surprise on reading the inscription to discover that our inimitable friends, Moran and Mack—the Two Black Crows, had struck a responsive chord in the heart of some phonograph enthusiast in distant South Africa, via the round-about route of their famous record and its review in our pages. Writing to them our South African reader naturally addressed them in care of the (to him) fountain head of everything phonographic in America. It is hardly necessary to say that we felt a real thrill of honest pride at the compliment paid us. And before we forwarded the letter on to its destination, we couldn't resist sharing this incident with all our readers.

Yet this is only an isolated case, one of special interest. There is hardly a day but that the mailman brings us letters from some spot on the other side of the globe, many times from cities which have to be carefully looked up in atlases before they can be identified. Many times our linguistic talents are strained to the utmost to translate communications in foreign languages, yet a surprising number of our correspondents are able to express themselves in English, sometimes very beautifully, as for example the celebrated Japanese "Topics" we received from time to time from Mr. Fukaya are printed with real pleasure in our Correspondence Column. The common weather-beaten idioms of everyday speech are unknown, but the sincerity and the exquisite feeling for words results in a style which makes us see new beauties in our own language and to catch perfectly the message of the writer.

However, besides the editorial interest a magazine must arouse there must also be the very necessary "pulling power" of its advertisements. We have always felt a strong faith in THE PHONOGRAPH MONTHLY REVIEW's powers of this sort. We know that the magazines go only to those who are interested, and strongly interested, in phonographs and records. We know that every page, advertisements and all, are not only read carefully, but are saved and studied.

Mr. Smith's letter reproduced here was entirely unsolicited, and gives a generous and striking testimonial to the fact that our faith in the magazine's "pulling power" is a sound one.

The day that this is written an order came through us to a prominent American dealer from one of our subscribers in far-off Bombay, India, ordering nineteen dollars worth of records and expressing a desire to purchase an expensive modern instrument, if it could be safely shipped to him.

And so it goes! Each day brings a new proof of the interest our readers show in the magazine and that it not only has a real mission to fulfill, but that it is doing something at least to accomplish that fulfillment.

(Continued from Page 220)

To me, the phonographic music should mean the gentle, subdued wooing of the muse in the peace of one's study or living room. Two, at the most, should be present. The prevailing watchword should be "intimacy:" intimate surroundings, intimate music. Then, and only then, can music be truly appreciated, and can frayed nerves and weary bodies be refreshed and renewed.

Every step of so-called progress has been away from this ideal. First, the electrical recording with its screaming treble and thunderous bass. Then the new instruments, each one producing a heavier tone than the last. Finally, electrical machines which amplify music beyond all limits of description and aesthetic endurance. I do not deny the technical miracles of such things; I admit that all this enables a phonograph to give a concert in an immense hall; but I firmly affirm that the true function of the phonograph is being destroyed. No longer is it possible even to turn to string quartet recordings, once the "holy of holies" of phonographic music. Realism has battered its way in here, too; pizzicati come out like gun-shots further to agonize all one's sensitivities.

I can see only one hope and that is of the present craze for brilliance reaching a peak and then declining. The past six months have proved "Jean-Louis" wrong in claiming that the new process and false intonation, distortion, etc., are inseparable. A few recent works give a hint of what the electrical process can do when its great strength is tamed and not allowed to riot and run absolutely amuck. The Odeon Good Friday Music, the new Victor E flat Violin Concerto of Mozart, and Swing Low Sweet Chariot, by Melba, some of the Lener Beethoven Quartets for Columbia indicate—rather than prove—that moderation may be obtained. Yet even here, what is there which has not been surpassed again and again in acoustical masterpieces of the past?

It is the age, of course. The public demands bigger and better noise, and the companies must inevitably meet the demand. But those of us who cling to the ideal of the phonograph as a medium of pure music, the most intimately tender, and sensitive personal art, prefer the music of the acoustical age to the realistic monstrosity records given us today.

Concord, Mass.

R. O. B.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

On pages 175 and 177 of your February issue, under the heading "British Chatter," reference is made to an English pickup device. Would you be good enough to tell us by whom this device is made?

New York City, N. Y.

E. B. B.

Note: This pickup is manufactured by the Edison Bell Company, Glengall Road, London, S.E.15, and is sold at a guinea and a half.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

A couple months ago you mentioned something about an English record made by Mme. D'Alvarez. I am collecting all the different records she has made and would appreciate so much if you could give me the title, etc., of this new record.

Also, does Melius appear in new releases abroad? I have her French H.M.V. records and the one she made in this country for Victor.

Chicago, Ill.

W. J. D.

Note: The D'Alvarez record referred to is H. M. V. DA831 (ten inch) Giordani: Caro mio Ben, and Brahe: Down Here. The latest Melius record is not of very recent issue. Mozart: Magic Flute—Pamina's Aria and Queen of the Night's Aria, listed in both the English and French H.M.V. catalogues under the number DA723.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

We understand that Beethoven's "Messe" Solennelle has been recorded. Could you give any details?

Note: There is a twelve-disk electrical recording by the Orpheus Choral Society of Barcelona, Spain, under the direction of Lluis Mellet, listed in the New York Band Instrument Company's catalogue of imported records. This set has never been received at the Studio for review, but the hasty hearing of several record sides gave a very favorable impression.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Are there any records of the distinguished foreign musicians, Giesecking (pianist), Segovia (guitarist), D'Aranyi (violinist) and Ravel and Bartok (composers)? I have had the privilege of hearing these splendid artists in concert recently and wonder whether it is possible to obtain their performances in recorded form. Referring to the composers, I do not mean recorded versions of their works, but solo or accompaniment records which they have personally played. Also, have any of the following made records: Van Hoogstraten, Busch, Bodansky, Hadley, and Koussevitsky?

New York City, N.Y.

R. T.

Note: Giesecking has made several records for Homocord, a German Company; among the pieces he plays are Debussy's Arabesques and Reflets dans l'eau, Ravel's Jeux d'eau, Poulenc's Movements perpetuels, Brahms' Second Rhapsody, and Bach's B major Partita (in part). The recording is acoustical and rather weak. It is rumored that electrical records by Giesecking will shortly be available from an American company. Segovia's first American release is reviewed elsewhere in this issue, where mention is also made of an English record of his. Undoubtedly there are more disks to come from him. D'Aranyi records for the English Vocalion Company. One of her last releases coupled Hubay's Hungarian Poem and an Alman from the Fitzwilliam Virginal Book; with Adila Fachiri she recorded Fraser's Cueca and the Adagio of Spohr's Duet in D for Two Violins. Her major acoustical work is the Mozart Concerto No. 3, in G, reviewed in the July 1927 issue of this magazine. We do not know of Bartok's or Ravel's having actually played for records, but the latter conducted his Septet for Columbia.

Koussevitsky and van Hoogstraten have not made records as far as we know. Fritz Busch has recorded several acoustical works for Polydor. Hadley conducted the orchestral records in the Ginn Educational Series and also has several orchestral records (acoustical) in the old Okeh catalogue. Bodansky has just issued Parlophone records of the Meistersinger and Lohengrin Preludes, probably the first of a series of Wagnerian works.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

The letter from "Music Lover" in Shanghai, China, (printed in your January issue) was of much interest to me, for I too have been looking for the very works that he mentions. I should like to inform him however that Schreker's "Birthday of the Infanta" has been recorded—old process—for Polydor by the composer. Cortot has just re-recorded his version of the Schumann Piano Concerto, but I agree that Gabrilowitsch would be a better choice for soloist. Although as a Detroiter I am perhaps prejudiced, but Gabrilowitsch has done wonderful work here. I can add my testimony to that of "R. H. L." in the February issue. The excellence of his little disk of the Delibes "Passepied" (now regulated by the Victor Company to their Historical List!) makes one long for more of his solo works, to say nothing of a re-recording of the Schumann Quintette, complete this time.

The suggestion that Paderewski should do the "Appassionata" and "Funeral March" Sonatas is an excellent one. Bauer's records of the former are good, but his would be better. I read that de Greef has done the Chopin work, but without hearing it I am safe in saying Paderewski's would be far superior. His record of Schelling's Nocturne is so fine that everybody wishes he would do something really big.

I am a piano record fan, although I buy many orchestras and I follow the letters on piano records with great attention. Those of Mr. William Hatton Green and Mr. Harry L. Anderson are very fine indeed and I hope that these gentlemen will continue to write to your columns.

The latest pianistic sensation, as I suppose you know, is Horowitz, who has played Rachmaninoff's Third Concerto with several symphony orchestras. What company is going to get him to record?

I am looking forward to more Moiseivitch records. Why won't the Victor Company issue those that have come out in England? And has the Brunswick Company abandoned Elly Ney and Hoffman entirely? I am glad to see that Harold Samuel at last has been given American representation. May more of his wonderful Bach performances come out soon!

Detroit, Michigan

H. M.

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

I should like to say a few words to the Brunswick Admirer who got so excited about the price reduction. That reduction is fine I admit but what good does it do if you can't get the records? No dealer seems to have them or even knows about them. I read about a Brunswick Schlusnus record in the New York but I can't get it anywhere and the dealers swear they never heard tell of it. Evidently it hasn't even been sent to you, because no review of it has been printed. I'm glad to get celebrity records for a dollar and I congratulate the Brunswick Co. on their progressiveness, but I'd like to be able to get the records when I have my dollar ready. Their efficiency isn't up to their progressiveness yet.

Berlin, N. H.

ANONYMOUS

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have noticed several records of negro spirituals mentioned from time to time in the review pages of the magazine, particularly the highly praised Paul Robeson records. His records really are very fine and I have enjoyed them a great deal, but the Negro singer whose singing I enjoy most of all is Roland Hayes. Doesn't he make any records?

T. M. R.  
Baltimore, Md.

Note: As far as we know Roland Hayes is not making any records at present. He has never recorded electrically, but several years ago the Gennett Company issued several spirituals sung by him. The current Vocalion catalogue lists two ten-inch disks credited to Hayes: 1073 couples By an' By and Go Down Moses; 1074 couples Steal Away and Swing Low Sweet Chariot. New process recordings of this splendid musician's art should receive a hearty and widespread welcome.

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a true Wagner enthusiast I read with great joy your note in the last issue that the new Bayreuth Festival records would be reviewed in the next issue. I have just had the opportunity of hearing some of these works, an hour or two before I started this letter. They fulfill all my expectations. It certainly would have been a shame if a little at least of Dr. Muck's incomparable Wagner readings could not have been preserved in permanent form. His two old Boston Symphony records were wonderful in their day, but now the Columbia Company has given us an example of present day excellence. Will there be any chance of his making any more at the Festival next year? I have read so much about his 1926 performance of "Tristan and Isolde" that I should think it must surpass any other. I heard Dr. Mörike when he was here with the German Opera Company some years ago. He was fine, too, and I have always brought his Wagnerian records. But now it seems that he isn't going to do any more big works. His Lohengrin Selection is all right, but I should much rather see the Prelude to Act I coming out, or some parts of the Ring.

The English Victor Company seems to be going ahead on its big job of making over all its old Wagner albums, but why isn't the American Victor putting them out here? "Parsival" and "Valkyrie" are all ready and I suppose there are one or two more "on the press." I certainly hope they'll do the whole Meistersingers' this time.

What we need most badly just now is the Second Act Duet from "Tristan", also the Love Death (with the soloist), the Finale of the "Meistersingers", an electric "Gotterdammerung" Finale (with the soloist), and a complete Siegfried" Forest Murmurs (the Columbia one it too brief). Brooklyn, N. Y.

"WAGNERITE"

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

My favorite recording singers are Emmy Bettendorf and Elena Gerhardt. I have the former's electric Odeon records and the latter's new Vector record. What other works have they done that I might get?

Seattle, Wash.

"LIEDER"

Note: The American Vocalion Company lists three acoustical records by Gerhardt: 70030 (Der Erkönig and Feldeinsamkeit), 38017 (An die Musik and Sapphische Ode), and 21011 (Der Musensohn and Vergebliches Ständchen). The H. M. V. electrical records are five in number, excluding the one issued in this country under the Victor label. DA-706 (Das Lied im Grünen and Wohin), DA-715 (Verborgen-

heit und Auf dem grünen Balkon), DA-835 (Vor dem Fenster and Die Forelle), DB-916 (Gretchen am Spinnrade and Auf dem Wasser zu singen), and DB-1030 (Mariae Wiegenlied and Geistliches Wiegenlied). Emmy Bettendorf is well represented with electrical Parlophone records: Schumann's cycle Frauenliebe und Leben, E-10595 (Guten Abend, gut' Nacht and Schlafe mein Prinzchen), E-10630 (Allerseelen and Last Rose of Summer), and E-10540 (Undine—Ich scheide nun aus eurer Mitte, with chorus). She also has many acoustical Parlophone releases of which space permits the mention only of E-10080 (Flying Dutchman—Senta's Ballade 2 parts), E-10341 (Der Rosenkavalier—Monologue of the Marschalin, 2 parts), and E-10421 (Ariadne in Naxos—Ein Schön war und Mit seinem Stab). There are also a few Bettendorf records in both the German Odeon and Polydor acoustical catalogues.

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am surprised that your magazine doesn't fight harder for making leading foreign records available here. This importing business is a source of continual nuisance and expense. My London dealers have sent me only one perfect shipment in my last four orders; two contained broken records and one wrong number. Replacement is made of course, if one has the patience to wait for it. But the whole affair is ridiculous and rightfully should not be countenanced; as it is such importations get past the copyright restrictions only by a trick of false labels. It is up to the American manufacturers to provide these works and make sending to London unnecessary. Meanwhile we must wait like children until our superiors think we are ready to be given what we want! The Columbia Pagliacci and Messiah albums, the H. M. V. Parsival and Valkyrie albums, many miscellaneous Polydor-Brunswick, and Parlophone works will have to be issued here eventually. Why then the enraging delay?

Chicago, Ill.

"COLLECTOR"

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

A Mr. James Anderson writes in the February issue about Victor's having given up the practice of issuing detailed analyses with their recordings. I second his motion emphatically that there should be thematic illustrations issued with every set of records, although a really progressive manufacturer would issue complete miniature scores with his sets, and have the scores marked with the "breaks." I'm sure that many record buyers would be willing to pay extra for the scores, if they were sold in pockets attached to the album covers.

The present leaflets accompanying record sets are by no means "analyses"; they hardly deserve the term "annotations." Why can't we be given detailed analytic studies of the work with the construction and orchestration thoroughly outlined? Haven't the manufacturers got anybody to do such analyses? Then they should have! The recording end is so perfected now that a little more attention should be given to other details. More explicit labeling is also needed. I hope the day will come when all records will be accompanied by full information—not necessarily on the label—of the place and date of recording, the names of the musicians playing prominent solo parts (like the violin solos in "Scheherazade"), the specific arrangements or editions of the music used, etc., etc.

I am not criticizing the manufacturers in any spirit of bitterness. It is because I feel that the records they make today are of such excellence, that the more information about them that can be given, the better. In the old days when a small orchestra was made to "fake" a large one, the non-publication of recording details was perhaps justified; but that day is long past. It would not be too much, I think, for a complete list of recording orchestras' personnel to be printed in the accompanying booklet. (This applies only to major symphonic works.)

In Wagnerian recordings where a variety of "concert", "operatic", etc., versions may be used, it is imperative that complete information be furnished regarding the point in the score where each disk begins and ends, what measures or parts are elided, and the like. This is the true function of the annotator, rather than aimable meanderings about the composer's life, which can be found anywhere and have no particular bearing on the details of the recorded version.

F. H.  
Columbus, Ohio

# Analytical Notes and Reviews

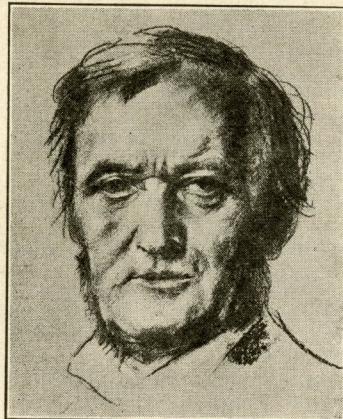
BY OUR STAFF CRITICS

## Orchestral

**Columbia** Masterworks Set 79 (11 D12s, Alb., \$16.50) **Wagner: Bayreuth Wagner Festival Records**, recorded in the Festspielhaus at Bayreuth, 1927, and issued under the general supervision of **Siegfried Wagner**.



DR. KARL MUCK



*Richard Wagner*

It is hardly necessary to comment on the importance of the yearly Bayreuth Festivals to the entire musical world. Every reader of these pages is undoubtedly fully aware that these festivals represent the veritable apotheosis of Wagnerian music drama. And surely everyone is aware also of the significance of these records imprisoning in the magical recording wax the authentic Bayreuth traditions in permanent form. Now a part at least of these almost fabulous performances are available to those denied the opportunity of actually making the pilgrimage to Bayreuth.

These recordings, taken this last summer, are the first of a series promised by the Columbia Company under an exclusive contract. They were made during the rehearsals and the excerpts chosen for recording have been selected with a double purpose in mind. First, obviously, the object has been to provide authentic examples of the Bayreuth performances, and second, to offer pieces of more or less established appeal. The Good Friday Spell, recorded with the vocal soloists (for the first time?), exemplifies the first purpose. The Entry of the Gods and Ride of the Valkyries represent both, for not only are they popular selections, but they are done here with the vocal parts of the Rhine-daughters and the Valkyries respectively.

The works conducted by **Dr. Karl Muck** are all from **Parsival: The Transformation Scene** (2 parts); **The Grail Scene** (6 parts); and **The Flower Maidens' Scene** (2 parts).

**Siegfried Wagner** conducts the **Prelude to Act III** of **Parsival** (2 parts), and the **Good Friday Music** (3 parts); **Alexander Kipnis** sings the part of Gurnemanz and **Fritz Wolff** that of Parsival.

The remaining works are conducted by **Franz von Hoesslin**: **The Forest Murmurs**, **Prelude to Act III**, and **Fire Music** (each on one record side) from **Siegfried**; **The Entry of the Gods** (2 parts) from **Rhinegold**; and **The Ride of the Valkyries** (2 parts) from **Die Walküre**.

The **Bayreuth Festival Orchestra** and **Chorus** (also Rhine-daughters, Valkyries, etc.) are used throughout.

The miscellaneous works by von Hoesslin are of a type that is constantly met with on records. Excellent as they are, they can be heard and judged quite calmly, and the generous praise their merits deserve can be given to them with ease. But the Parsival excerpts, and particularly those by Dr. Muck defy ordinary classification and ordinary praise. They obviously constitute one of the most significant additions this current year of revelations has made to recorded literature. But to isolate the essence of their genius is impossible: fortunately it is unnecessary, the

stature of the work can be glimpsed at first hearing, and with re-hearing, no one can fail to realize the extent of its grandeur.

Impressive as these disks are when first placed on the phonograph it is only with familiarity that one begins to know them. This is a most important point to mention in "reviewing" them with the object of assisting record buyers who are usually able to hear records once through at the most in a dealer's shop before purchase. These are no novelty works, to be played to friends with pride, and soon forgotten to rest unused in one's library. They are to be lived with and to be digested gradually.

It seems the acme of futility to offer the usual detailed comment, but as this is expected of a reviewer, he must oblige. The recording throughout is remarkably realistic without the undue echo that mars many untruly-realistic disks. Once or twice it is vigorous almost to excess (there is an occasional suggestion of coarseness in some of von Hoesslin's works), but there is never an approach to over-brilliance in the usual sense. The secret would seem to be the balance of the recording, with marked emphasis on the bass. In fact, these works represent perhaps the most successful attempt in "bringing out the bass" without detracting from the treble, that has yet been heard on records. The orchestra shows to excellent advantage throughout, although there is not the machine-like precision of ensemble to which the virtuoso American Symphonies have accustomed us to. The wood winds, brass, harps, and percussion deserve special praise. At times the recorded string tone is a trifle coarse, but this tendency lessens when the records are played several times. The Bayreuth bells at the end of the Transformation Scene are almost overwhelming; they must have offered a stiff problem to the recording director, one which he deserves honorable citation for solving in such brilliant fashion. The choruses are quite incomparable. The perfection to which they have been drilled and the spirit with which they infuse their singing are both foreign to American ears, seldom accustomed to hearing choral singing that is truly great. The soloists, Kipnis and Wolff, deserve equal praise. The Good Friday Spell represents vocal recording and performance of the very first rank.

Taking the miscellaneous works first for specific mention, The Ride of the Valkyries looms as the most probable winner of popularity honors. It is done in two record sides, both generously filled, and while rather heavy in the Teutonic style, has wonderful sweep and momentum. The Valkyries themselves hurl their mad cries and laughter into the void with splendid fury. Still better, however, is the disk containing the Fire Music and Prelude to Act III of Siegfried, both of which are feats of orchestral performance and reproduction and which are also tributes to the talents of von Hoesslin. (The Fire Music from Act III of Siegfried is not to be confused with that in Die Walküre, recorded by Coates, Blech, and others, which follows Wotan's farewell to Brünnhilde. The present excerpt accompanies Siegfried's passage through the flames to awaken his bride.) The vocal parts are omitted of course, as is customary in the concert versions of these excerpts.

The Forest Murmurs extract is very brief; it and the Prelude to Act III of Parsival (conducted by Siegfried Wagner) are the least impressive records in the set. The Entry of the Gods, although magnificently done in many ways, is by no means the most effective recorded version, although the inclusion of the Rhine-daughters' part lends it special interest. Yet these three works, which I find least noteworthy here, are all of merits which would entitle them to extended attention, were it not for the overshadowing attractions of the accompanying pieces.

Siegfried Wagner's Odeon version of the Good Friday Spell has been his finest recorded representation, to my mind at least; in fact his only completely satisfactory one to date. The reading here is practically the same in conception, but the inclusion of the principals' parts and the more realistic recording change the aspect of the work considerably. This version begins at the same place (**Feierlich bewegt**, B major, after the sprinkling of water on Parsival's head), but ends several measures earlier (with

Gurnemanz's words, "Heut' Unschulds tag er wirbt") than the Odeon records. There is no cut or omission of any sort. As indicated before, the singing is superlatively fine; yet the balance and clarity of the ensemble deserve equal honors. Kipnis surpasses even his great Victor version of Wotan's Farewell, while Fritz Wolff displays a voice nearly as excellent, and an artistry even greater than that of Kipnis.

The Transformation Scene is followed by The Grail Scene in the opera without a break and the present records give us an extended extract from the first Act, extending from the beginning of the Transformation Scene (**Langsam und feierlich**, after Kundry has disappeared and just before the scene begins to change) to a point near the end of the Act (E flat major chord, two bars after the change to six-four measure, just before Amfortas is borne out of the hall by the Esquires). There is but one cut, that of Amfortas' Lament; the points indicated in the score for this cut are only approximately followed here. It occurs between Parts 2 and 3 of the Grail Scene records, extending from the four-four three bars before the fermata (where the beginning of the cut is marked in the score) to the entry of the Knights' chorus ("So ward es dir verhiessen") twelve bars before the usual place to resume. Except for this there is no actual break in the music, but the principals' parts are not sung. These are of course non-essential and their omission detracts nothing from the effect of the orchestral and choral parts, which are performed as written. Again praises should be showered on the choruses and the remarkable fashion in which they achieve desired solemnity without the slightest trace of pomposity or bombast. The first record (Transformation Scene) and the orchestral interlude on Part 3 of the Grail Scene loom perhaps as the peaks of the entire set. They are all that one would expect from the hand of Dr. Karl Muck, a lonely, lofty, and incomparable figure in the world of music: one of the few supremely great conductors of all time.

The Flower Maidens' Scene is all too brief and ends with abruptness; the only faults one can find with another disk which ranks closely with the Transformation Scene. It begins with the dance figure bars before the Maidens' "Komm! Komm!", and ends just before Kundry enters. Parsival's part is omitted. The singing of the Maidens is a thing of sheer delight; what a pity there was no opportunity for more of it!

**Columbia** Masterworks No. 81 (4 D12s, Alb., \$6.00) **Saint-Saens: The Carnival of the Animals**, played by **M. G. Truc and Symphony Orchestra**.

This replaces Harty's acoustical set, Masterworks No. 17, of the so-called Grand Zoological Fantasy whose daring humor astounded Saint-Saens and his friends so much that it was thought necessary to defer publication until his death. It occasionally figures on the programs of current symphony orchestras and invariably stirs audiences to mild laughter. M. Truc makes the most of the meagre endowment of humor; his hens, long-eared persons, and elephant are intensely realistic, and his lions roar amiably, like old circus veterans who are still able to frighten a few children into hysterics.

The performance throughout is excellent in conception; a credit to both the conductor (making his recorded debut, I believe) and the orchestra, particularly the two pianists. The recording apparently is adjusted so as to throw the piano parts into high relief; they come through brilliantly, but at the expense of the strings, which are recorded with extreme shrillness. The section, "Fossils," is especially disagreeable to the ear.

The record sides are divided as follows:

**Part 1. Introduction and Royal March of the Lion; Cocks and Hens; Wild Asses.**

**Part 2. Tortoises; The Elephant.**

**Part 3. Kangaroos; Aquarium.**

**Part 4. Persons with Long Ears; Aviary.**

**Part 5. The Cuckoo in the Depth of the Forest.**

**Part 6. Pianists; Fossils.**

**Part 7. The Swan.**

**Part 8. Finale.**

Except for the shrillness of the recording in the tuttis, this version does as well with the music as can be done. The pianists deserve praise, as does the splendid elephant, whose double-bass (no tuba this time!) lumbers about

with delightful pomposity. The performance of The Swan is not as good as the one in the Harty set, but elsewhere the electrified menagerie shows up to better advantage.

**Columbia** (2D12, \$1.50 each) **Ravel; La Valse**, played by **Phillipe Gaubert and the Orchestra of the Paris Conservatory**.

Gaubert's first American release—*L'Apprenti sorcier*—was successful as to lead one to expect great things of his future works; an expectation which the present choice of selection augured well to fulfill. It is his men, however, rather than the conductor himself, who sustain most convincingly the promise of the earlier work. The recording is equally fine in both issues.

Gaubert's reading is warmer, softer than Coates' unflinching stark angularity; it is also more subdued and leisurely, running to four record sides instead of the three in which the other version is complete. The piece gains in sensuousness and loses in terror. Record buyers may congratulate themselves in having such vividly contrasted performances available to choose between. So marked are the differences that one sometimes doubts that the music itself is the same.

Both versions should be heard before a choice is made; those who prefer the average concert hall reading to a more original and searching illumination of the piece will prefer the Columbia to the Victor records. The lack of incisiveness and muscularity of the former will perhaps keep its admirers in the minority; despite its merits one feels it is more than a trifle unconvincing—again in contrast to the impression left by the other which whether it repels or attracts, is nothing if not positive.

**Columbia** (2 D12s, \$1.50 each) **Strauss: Don Juan**, played by **Bruno Walter and the Royal Philharmonic Orchestra of London**.

Walter's first release since his splendid Siegfried Idyll (perhaps his finest recorded achievement) reveals his as more the orthodox German kapellmeister than the fiery temperament necessary to capture the varying aspects of Don Juan's love life. The reading here is rather disjointed and lacking in continuity, although excellence marks sections, notably the scherzando passage after the announcement of the big horn theme (beginning of part 3), and the ending. The latter is superior, I think, to that in any other version. There are moments, too, which pulse with a warm, romantic glow. The piece hardly calls for the super-passion and sumptuousness of a Cecil De Mille production with which Koussevitzky, for instance, inflates it, but Walter goes to the other extreme and leaves one only momentarily stirred to interest.

The brass and wood wind acquit themselves creditably, but the strings seem unduly few; perhaps the none-toosonorously recording accounts for their lack of tonal depth.

**Columbia** Masterworks No. 82 (D12s, Alb., \$7.50) **Brahms: Symphony No. 2, in D major, Op. 73**, played by **Walter Damrosch and the New York Symphony**.

This is the first electrical recording of the work! the two acoustical versions are by Sir Landon Ronald for H. M. V. and George Szell for Parlophone, each taking eight record sides. Dr. Damrosch's leisurely tempos necessitate two extra parts and an awkward division of the movements:

**I. Allegro non troppo** (Parts 1, 2, and a small portion of 3).

**II. Adagio non troppo** (Begins about a half inch in on part 3, and is concluded on parts 4 and 5.)

**III. Allegretto grazioso, quasi andantino; Presto** (Part 7 and a small portion of 8.)

**IV. Allegro con spirito** (Begins a short way in on part 8, and is concluded on parts 9 and 10.)

Opinion has always been divided on the merits of this Symphony, called an idyll by some, and by others merely idle. The coda to the first movement "expires in flashes of romantic beauty," according to Eduard Hanslick, while Irving Weil of our day compares it to the "oom-pah, oom-pah, oom-pah-pah, of an itinerant German band . . . a bit of vulgarity which turns one's stomach against the rest." Strong words, strong words, yet certain performances of the work undeniably give some cause at least for such acidulous criticism. It is only the extraordinary reading that preserves the throbbing twilight of sentimentality from deepening into a murky haze of sentimentality.

Dr. Damrosch, however, does not provide the virility that can restore a full-blooded Brahmsian life to the work,

Where the composer is complaisant, the conductor is not only complaisant but invertebrate to boot. Brahms nods frequently here, but should one's ennui be laid to his door alone? Even the Adagio **can** be made both to hold and to move one.

The recorded version of Brahms' First and Fourth Symphonies have created such an unusual impression that succeeding ones are severely handicapped. But for the pacemakers, one would perhaps find heartier praise and more moments of beauty here. In the Scherzo, aided by recording equal to that of the Mother Goose Suite and considerably superior to that of the other three movements of the symphony, Dr. Damrosch flashes the music with interpretative life; the concluding bars at the beginning of part 8 possess true emotional content. At the end of the Finale, too, the orchestra responds athletically and with tonal depth. Elsewhere, mediocrity is dogmatized and impotence saps the vitality with which Brahms has endowed even one of his less vital works.

**Columbia** 67388-D (D12, \$1.50) **Schubert: Rosamunde Overture**, played by **Sir Hamilton Harty** and the **Halle Orchestra**.

Sir Hamilton is the first to do an electrical Overture to the "Magic Harp" and I hardly need say that it is as impeccable and finished as all his recorded works. In two parts, this recording gives due justice to the beautiful introduction, although I doubt whether it is absolutely complete—the score itself is an extremely lengthy affair. At any rate, one likes what is there and feels the need of no more. Harty does not have quite the richness of Mengelberg (whose one-part acoustical version can still be heard with delight), but beyond that, one has only praise. The recording is excellent and again the Halle woodwinds make a most effective bid for glory. The first oboe player comes very close to equalling his recorded feats in the Overture to Abu Hassan.

**Columbia** 50056-D (D-12, \$1.25) **von Suppe: Light Cavalry Overture** played by the **Columbia Symphony Orchestra** under **Robert Hood Bowers**.

The Columbia Symphony evidently wanted to show Odeon's "Grand Symphony" that it had no exclusive rights to an ultra-brilliant recording of this battle-scarred warhorse. The new version lacks a trifle of the excitement of the other, but for sheer volume and brilliance stands on an equal level.

**Odeon** 5134-5 (2 D12s, \$1.50 each) **Saint-Saens: Danse Macabre**, played by **Edward Moerike** and the **Berlin State Opera House Orchestra** (on the fourth side **Emanuel Feuermann** plays **Saint-Saens' Allegro Appassionato** for 'cello, with piano accompaniment).

Mörike goes the Sokoloff-Brunswick version two record sides better, and the Stokowski-Victor version, one. His tempo is exceedingly slow, accounting for the extension in length. The recording is decidedly out of the ordinary; somewhat coarse and rough, but microscopically clear. A version better suited for study of the orchestration and structure of the piece (if anyone should feel that its musical worth justified such study), than for capturing any spirit of even mildly diabolical vitiosity. One would hesitate to prophesy popularity for these records, even with Dr. Mörike's name on the label.

Henry Wood's English Columbia version will probably soon be out in the American pressing and then with four separate recordings available, the piece will be given a well-earned and (let us hope) a long rest.

**Victor** Masterpiece Series M-25 (6 D12s, Alb., \$12.00) **Tchaikowsky: Symphony No. 5, in E minor, Op. 64**, played by **Frederick Stock** and the **Chicago Symphony Orchestra**.

Not only Chicagoans will welcome this first album set from Frederick Stock, whose long leadership of the Chicago Symphony has earned him a concert reputation deserving fuller representation on records than by musical morceaux. His Meistersinger Prelude of last spring hinted at more major works to come, but the somewhat untamed violence of the recording in that particular disk hardly reflected the true capabilities of either conductor or orchestra as justly as the new symphony exhibits them.

This is the second recorded version of Tchaikowsky's Fifth and the first electrical one. In addition to the acoustical set (Victor 55281-6, Coates and the Symphony

Orchestra), there is a three part acoustical version of the second movement alone (Victor 6430-1—Historical list—Stokowski and the Philadelphia Symphony) and a withdrawn four-part abbreviated version—movements not specified—by the Milan Orchestra for the English Columbia Company. As in the old set, the first movement here occupies four record sides; the second, three; the third, two; and the finale, three. The breaks are not always at exactly the same points however. It will be remembered that Coates occasionally repeated a few measures from one record side on the one following; this practice has since been practically abandoned, and Stock follows the present custom.

The recording of the new set is excellent. On might cavil only at the bringing out of solo passages with so much realism and magnification, that the climaxes, imposing as they are, do not achieve proportionate force. The solo clarinet, announcing the motto theme at the opening, is amplified until its tone possesses nearly the volume of a French horn. It is wonderfully clear and undistorted, but the tutti to be in proportion would have to be inflated to gigantic amplitude.

Throughout, the wood winds, and particularly the clarinet—hero of the day, show to emphatic advantage. The solo horn player, too, covers himself with glory in the Andante cantabile. To most people the early measures of this movement are the entire symphony; they will be delighted with Stock's reading. It is taken extremely slowly and for sheer romantic lushness could hardly be surpassed. The first bars, before the horn enters, are played with an unusual tenderness and care which lifts them above their customary place of mere atmospheric prelude. The first movement is good throughout, with but the faintest suggestion of the dynamic impotence at climactic heights which becomes more apparent in the finale.

Stock's strength is inadequate for the terrors of the last movement; even the orchestra seems to falter here; the Allegro is taken briskly, to be sure, but with a sense of fussiness and thinness markedly incompatible with the barbaric fervor of the music. As the allargando that should precede the semi-close before the coda becomes merely a ritenuato, a curious slackening off which loses the momentum of music and leaves one rather blankly in the air. The coda too is inconclusive: it is taken too hastily and again rhythmic inciseness is lacking.

The work leaves one with a heightened appreciation of the Chicago Symphony; the praise it has elicited throughout the Middle West is given convincing musical justification. The recording wins equal praise, despite the fact that its over-ambition leads to some unevenness. Yet I remain unconvinced of Stocks having chosen a work which would best represent his talents. The richness, the color, and the clarity of the Symphony are well within his grasp; but the demoniac energy, the taut-strung passion—and surely these are the distilled essence of the work—and lacking.

There is no need for a comparison between the old and new versions. The latter represented the acoustical process at its height and possessed that inexplicable color which will never be attained again—but which today is of historical importance only. Record buyers today will consider only the new one and its depth and sonority. The Chicagoans make a most auspicious album-set debut, and when one's appetite for future major works equally impressive from technical points of view and more evenly adequate from interpretative ones.

**Victor** (New Year's List) 6744-6 (3 D12s, \$2.00 each) **Mozart: Violin Concerto in E flat**, played by **Jacques Thibaud**, accompanied by an orchestra under the direction of **Malcolm Sargent**.

It is fortunate that no electrical issue of a Mozart violin concerto was made until recording directors attained their present skill with the new process. Thibaud's silken tone would have suffered indescribably from the inability of the early electrical records to deal with the higher registers. But here it is reproduced in all its delicate tonal tracery. The orchestra is small and the conductor discreet. This is more truly chamber music than a concerto in the concert hall sense; both work and performance are in miniature—and delightfully so.

The concerto—hitherto unrecorded—is in the conventional three movements:

- I. **Allegro moderato** (Parts 1, 2, and 3).  
 II. **Un poco adagio** (Part 4, and all but the last half-inch of 5).  
 III. **Rondo** (Concluded on Part 6).

Beginning the Rondo at the very end of Part 5 is a rather unpleasant feature, but one that could not be avoided without cutting, since as it is the last record side, it is utilized to the last possible groove.

The delicacy of the composition, Thibaud's playing, and the orchestral accompaniment, added to the purity and subdued power of the recording, make this a work of intimate rather than impressive appeal. There is little chance of its becoming popular, but it is sure to be cherished by those who have sought a concerto divorced from the bombast and virtuosity seemingly inseparable from most concert performances.

**Victor Masterpiece Series M-21** (4 D12s, Alb., \$8.00). **Beethoven: Piano Concerto No. 5, in E flat**, played by **Wilhelm Bachaus** and the **Royal Albert Hall Orchestra** under **Sir Landon Ronald**.

This work was mentioned editorially on its appearance in the January Victor Supplement, but apparently escaped listing here. It was reviewed from the English pressings on page 521 of the September, 1927, issue. Its merits are equal to those of the Bachaus-Tschaikowsky Concerto and again it may be said that for those who wish to hear the "Emperor" oftener than the all-too-frequent concert performances, this set can be recommended most highly.

**Victor 6773-5** (3 D12s, \$2.00 each). **Strawinski: Firebird Suite**, played by **Leopold Stokowski** and the **Philadelphia Symphony Orchestra** (On the sixth side Stokowski plays the **Entr'acte from Moussorgsky's Khowantchina**.)

The acoustical recording of The Firebird was in four parts (6492 and 6493); the old version of the Entr'acte is listed in the green section of the Victor catalogue as No. 6366, coupled with an abbreviated version of Finlandia. The new version—presumably complete—is divided as follows:

- Part 1: Introduction; Dance of the Firebird.**  
**Part 2: Dance of the Princesses** (commencement).  
**Part 3: Dance of the Princesses** (conclusion), and **Dance of King Kastchei** (commencement).  
**Part 4: Dance of King Kastchei** (conclusion), and **Berceuse** (commencement).  
**Part 5: Berceuse** (conclusion), and **Finale**.  
**Part 6: Khowantchina—Entr'acte.**

Appropriately enough, it was exactly a year ago—in the March 1927 issue—that I "re-reviewed" Stokowski's acoustical version of The Firebird and expressed the modest wish of many record buyers that it might soon be issued electrically. The old records were excellent in their day, marred only by an excessive obbligato of the most virulent scratch.

Now the scratch is emphatically **tacet** and nothing in the disk stands between the music and the listener. The recording is neither too vigorous nor too subdued; it is so perfect as to concentrate one's entire attention on the performance itself, which, in turn, translucently reveals the composition, its outlines undistorted and its colors undimmed. One seldom finds such uniform excellence throughout an entire work; it would be almost as difficult to find a single passage to praise as outstanding as it would be to find one to condemn as unsatisfactory.

At first one is annoyed by the placement of the "breaks," occurring so infrequently at natural movement divisions. But this feeling becomes less marked as one realizes how adroitly Stokowski has welded the various movements into something resembling a symphonic poem far more closely than a suite. His reading, too, is thoroughly symphonic in character; ballet music or no, Stokowski treats it (as he treats so many other works) as absolute music, standing upon its own firm structural and artistic legs. Personally, I must avow that this performance liberated the Firebird from the shackles of "nice but . . ." with which the infinitely greater **Petrouchka** and **Le Sacre** had always enchainied it in my mind. The symmetry and logic of the work rather than its color alone are stressed here, and one gains an entirely new idea of its purely musical merits. And, curiously enough, this redistribution of emphasis gives the work a surprising assurance of acceptability, if not actual orthodoxy. Never startlingly modernistic, it now sounds

like an honored member of long standing in the symphonic repertory. S. K. and others who were troubled by the dissonances of the Infernal Dance will find the new version no less diabolical, but they will recognize for the first time perhaps its kinship to a conventional Scherzo. Throughout the musical structure is made far more logical and coherent to the ear and mind; with every hearing one's respect for both work and reading grows.

Nor is any drop lost of the distilled tenderness and nostalgia of the Princesses' Dance. Even the Berceuse loses much of its obviousness in the mellow tones of the Philadelphians' bassoonist. The Finale attains proportions of true grandeur under Stokowski's baton, although it will be remembered that the Defosse Edison-Bell version also made much of the conclusion. A comparison of the two versions, the only electrical ones so far, is hardly necessary. That of M. Defosse is a ballet reading; Stokowski's, as noted, is symphonic. The former was a surprisingly fine minor work; the latter, of course, is of major stature.

I hesitate to write anything about the Moussorgsky piece, an ideal choice for re-recording, although a new version of Strawinski's Fireworks might have been still more fitting for the odd record side. I have listened to the old version times innumerable and I could no more analyze its construction than I could attempt to imprison in words the loftiness of the mood expressed so directly, so overwhelmingly, in its few simple measures. There are heavy strokes of a bell; an obstinately repeated figure in the basses; a broad theme in the strings, an answer by the oboe;—and with these Moussorgsky evokes more of the soul of Russia and of his own soul than any save only Dostoevsky has ever done. Moussorgsky has been described correctly enough as a musical primitive, but his music here is elemental rather than primitive. It can be heard endlessly without one's coming closer to the secret of its infinite strength and compassion.

It is fortunate that there are few work like this in music. Otherwise one could hardly enjoy the product of men who remain merely men and not the epitome of a whole race.

**Victor Masterpiece Series M-24** (4 D12s, Alb., \$6.00). **Grieg: Piano Concerto in A minor, Op. 16**, played by **Arthur de Greef** and the **Royal Albert Hall Orchestra** under **Sir Landon Ronald**.

A re-recording of the old (incomplete) acoustical version and a worthy companion issue to the recent sets of Tchaikowsky's B minor and Beethoven's "Emperor" concertos, and the Franck Symphonic Variations. The present album has the same virtues of brilliant performance and recording and the same mild vices of occasional heaviness and disproportionate balance.

De Greef, despite his years, can still play with an energy not every young pianist can equal. His reading is an orthodox one, and semi-authoritative on strength of the assertion that he "was a close personal friend of the composer."

For many the concerto is not yet faded and dull, and these will find the present recording—the only complete electrical one to date—greatly to their liking.

**Victor** (German list) 68903 and 68935 (2 D12s, \$1.25 each). **Wagner: Tannhauser—Overture**, played by **Leo Blech** and the **Berlin State Opera House Orchestra** (on the fourth side Dr. Blech plays **Mozart's Marriage of Figaro Overture**).

Another Tannhauser Overture, as if it were not hard enough already to decide between the Coates and Mengelberg versions! Dr. Blech's version is the safest to recommend to the average record buyer; his performance is exceedingly brilliant and his reading quite orthodox; nor is the saving in price to be overlooked. The recording is very powerful, occasionally to an excess that menaces correct reproduction, as in two ff passages in the last part. True Coates and Mengelberg fanatics will remain unshaken, however, for despite Blech's vigorous virtuosity, he lacks Coates' breadth and Mengelberg's poetic colorfulness. The high points in the earlier versions: the clarinet solo in the Columbia set, and the nobility of Coates' climax (his close is the only one to bring out the horns properly), still remain unsurpassed.

The Figaro Overture is played with extreme brilliance; the ending is positively breath-taking. I still prefer Gaubert's Columbia version, however, for its greater grace and more delicate poise.

**Victor** (German list) 68928 (D12, \$1.25) **Strauss: On the Beautiful Blue Danube, Waltz**, played by **Leo Blech** and the **Berlin State Opera House Orchestra**.

This disk is in marked contrast to the same conductor's Tannhauser Overture, and also to Stokowski's dashing version of this waltz. Dr. Blech restrains his orchestra almost to the point of colorlessness, but the reading itself is pleasant enough, one to be accepted with complacency rather than astonishment. The recording is only fair.

**Victor 35879** (D12, \$1.25) **Verdi: Traviata—Prelude**, and **Delibes: Sylvia Ballet—Cortege de Bacchus**, played by the **Victor Symphony Orchestra** under the direction of **Rosario Bourdon**.

A continuation of an uniformly excellent series. Mr. Bourdon is perfectly in his element here, yet for some reason this disk, despite its freedom from any obvious fault, is somewhat less convincing than its predecessors.

**Brunswick 20058** (D12, \$1.00) **Gershwin: Rhapsody in Blue**, played by **Oscar Levant** and **Frank Black's Orchestra**.

The recording here is far superior to that of the composer's record for Victor, while the performance itself is more obvious and is often too heavy-handed. Both piano and orchestra are reproduced with striking clarity and power and several details in the scoring come out with greater force than in the other versions, despite the conductor's tendency to lay on his sonorities too thickly, particularly with the broad "slow" theme. A disk that is a striking tribute to Brunswick's recording director if not to the subtlety of Messrs. Levant and Black. As a matter of fact, this version is likely to please more people than the sophisticated, perhaps even ironical, one of Gershwin and Whiteman. Two rather amusing details of this disk are the Spanish translation of Rhapsody in Blue as "Rapsodia sentimental," and the muttered "All right!" audible at the very beginning of the first groove, a moment or two before the clarinet begins its trill.

These recorded appearances of the Rhapsody follow logically on its general acceptance into both concert and symphonic repertoires. There is a Parlophone version by Spoliansky and "full symphony orchestra" which perhaps the Odeon Company may soon make available here. From Columbia we are still hoping for a recording of the Concerto.

**Odeon 5136** (D12, \$1.50) **Mendelssohn: Midsummer Night's Dream Music—Wedding March and Scherzo**, play by **Dr. Weissmann** and the **Berlin State Opera House Orchestra**.

A brilliant but somewhat coarse recording. The Wedding March is played with unusual verve, but Dr. Weissmann's hand is curiously heavy with the Scherzo, especially in contrast with Toscanini's memorable version. A disk likely to attract considerable popular favor, however, even although somewhat lacking in restraint and delicacy.

## Light Orchestral

**Brunswick 77004** (D-12, \$1.00) **Jolly Fellows Waltz**, and **The Skaters' Waltz**, played by the **Brunswick Concert Orchestra** under **Louis Katzman**.

A highly touted bit of recording which indeed takes a worthy place among the current feats of the Brunswick laboratory. The waltzes are old friends, but not too familiar, and the performances are alert, clear, and precise, if none too imaginative. A record that undoubtedly will find its audience.

**Victor 35853** (D12, \$1.25) **My Heart Stood Still, and Together**, played by **Paul Whiteman's Concert Orchestra**.

Bigger, but not necessarily better, pseudo concert arrangements of songs of the day. The playing is in the style of the similar concert version of When Day is Done and probably will be equally popular, although it is difficult to understand why.

**Brunswick 40265** (D10, 75c) **A Los Toros, and Barranquilla**, played by the **Orquesta Colombiana**.

One of the more interesting disks in the Brunswick Spanish List. The playing is vivacious and the recording good.

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## Chamber Music

**Columbia** Masterworks No. 80 (5 D12s, Alb., \$7.50)  
**Brahms: Piano Quintet in F minor, Op. 34** played by the **Lener String Quartet** and **Olga Loeser-Lebert**.

When a second recorded version appears of a work that has already been done in well nigh perfect fashion, the new set is under a severe handicap, for regardless of its comparative merits it has to demonstrate not only its own musical and technical worth, but also an unusually seductive drawing power necessary to counteract the well established appeal of its earlier rival. Most music lovers, I imagine, believed the set of this great work played by Harold Bauer and the Flonzaleys to be a masterpiece which would stand unequalled for years to come. But here are the Leners and a Continental pianist of note attempting the feat and succeeding so well as to leave even the warmest admirer of the other version now quite undecided as to which set can be called the superior.

It would be an exceedingly rash and opinionated critic who would definitely assert that one or the other was the "better" of the two. It is another case of hearing both and deciding—if one can—which reading is personally preferable. The alertness, precision, and matchless ensemble playing of the Victor set are unapproached by the new one, but it boasts of superior recording, particularly of the piano (always given special attention by Columbia) and many details come out more clearly. The Leners, as one would expect, have a larger emotional range, yet strangely enough their reading can hardly be said to be warmer than the gleaming sparkle of Bauer and the Flonzaleys.

The latter's version will retain its own place in the admiration of every music lover who has heard it, but the new one with slightly more effective recording and a

marked saving in price stands to win equal if not greater popularity. The worth of the work itself hardly needs to be hymned again: it is one that every music lover should know, and now there are two excellent ways of knowing it through records. A choice between them is difficult (lucky the person who can own both!), but fortunately whichever way one's decision falls, there can be no mistake made.

**Brunswick** 20056 (D12, \$1.00) **Debussy: Quartet in G minor—Second and Fourth Movements**, played by the **New York String Quartet**.

This is the long-awaited companion record to Brunswick 20043, containing the first and third movements of the Debussy Quartet. Probably there are cuts made here, since the complete version by the Virtuoso Quartet for H. M. V. occupies six record sides, but as far as excellence of performance and recording goes, these two disks take a place of honor all their own. It will be remembered that the N. G. S. records of the Ravel Quartet were greeted as the last word in quartet recording a month or two ago; as far as realism goes, this new disk says a still later word! A remarkable feat; with a recording medium of this power at its disposal, the Brunswick Company will confer an invaluable favor on American music lovers by making more chamber music works available in such effective and impressive versions. The New York Quartet—a fine organization—glories in the opportunities given it by the recording director, and errs only on the count of possible over-virility in its performance.

**N. G. S.** 88-91 (D D12s) **Brahms: Pianoforte Quartet in C minor, Op. 60**, played by **Olive Bloom** (piano), **Spencer Dyke** (violin), **Bernard Shore** (viola), and **B. Patterson Parker** ('cello).

This latest work from the N. G. S. wins a first hosanna by virtue of the final victory over the surface noise which marred to greater or less extent so many of its earlier releases. Then one wastes a mournful regret or two that the work chosen could not have been the earlier piano quartet in G minor and the artists drawn from the International String Quartet. Miss Bloom shows to best advantage among the Spencer Dyke group, but the others do well and the ensemble is good. There is a tendency to drag at times, particularly in the third movement where a romantic mood is just a trifle too thoroughly romanticized.

The recording throughout is excellent, particularly in the realistic and unexaggerated reproduction of the piano tone. The composition itself is a serious one, not one likely to have the more direct and vivid appeal of the Piano Quintet, and yet it can hardly be heard without winning one over by sheer force of its earnest, sometimes passionate, beauties. It is not as logical perhaps, or as full-blooded as some of Brahms' chamber music, and yet it has a charm peculiarly its own. Surely the composer himself must have had a special fondness for it, for he often played the piano part in concert and private performances.

The work lives up to the high standards the N. G. S. has been setting for itself, and lovers of recorded chamber music will find it an additional reason for joining this unique society. Those who wish a thorough analysis of the composition itself are referred to P. L.'s notes in the January issue of "The Gramophone." There is a miniature score in the Eulenburg Edition.

R.D.D.

## Instrumental

**Columbia** 5074-M (D12, \$1.25) **Chopin: Prelude in D flat, Op. 28, No. 15, and Polonaise in A, Op. 40, No. 1**, played by **Ethel Leginska**.

Not a particularly noteworthy record; the performances are fair, nothing more. Cortot's version of the Prelude is superior.

**Victor** 6700 (D12, \$2.00) **Schelling: Nocturne a Raguze**, played by **Ignace Jan Paderewski**.

In the Correspondence Column of the September 1927 issue of this magazine, Mr. Harry L. Anderson, Secretary of the San Diego Phonograph Society, suggested—in connection with the recording of music by American composers—that more popular interest might be aroused in the work of Ernest Schelling "if Paderewski were to record his beautiful Nocturne a Raguze, written especially for the

Polish pianist." The suggestion proved to be a prophecy, for the work was announced for release by the Victor Company in its special November 11th list. By some mischance this particular disk, alone among the group, failed to reach the Studio for review, and we—swamped by the flood of later releases—failed to put in a request for a copy until Mr. Anderson very kindly reminded us to do so. His interest in the work should be shared by every collector of piano records, for without doubt this ranks with the Debussy Reflets dans l'eau as Paderewski's best phonograph representation. The recording is of the very highest excellence and the piece itself of special significance as Americana, although frankly to confess, it is by no means characteristically native. It is neatly turned, however, and adequately pianistic, with moments of lyricism and brilliance. The performance is remarkably fine.

Mr. Anderson also calls my attention to a slip of the pen referring to a Leginska record of the 11th Hungarian Rhapsody. As he correctly points out, Leginska recorded the 8th Rhapsody, and Echaniz and Cortot separate versions of the 11th. Always stimulatingly informative on the subject of piano records, he goes on to object gently to some of the adverse reports on several Cortot records, and then contributes a valuable note on the subject of recorded pianoforte tone which should be of general interest. "I have noticed that the reviewer does not care for the piano tone in Bauer's records—or perhaps I had better say, prefers that in the records by Grainger and Paderewski. This, I believe, is largely a matter of the piano used. Bauer uses a Mason & Hamlin which is not so brilliant as the Steinway. Also, I may add, Godowsky used a Knabe, and Leginska a Chickering, and, if you care to listen to records by all these pianists at one time, you will notice the great differences in the piano tone produced by each. I believe Paderewski uses his own Steinway to record. I believe maninoff must use his also as the jangling quality in some of his records issued a year ago corresponds with that of the piano he played on here the same season." This is a point well taken; it is unfortunate that all recording companies do not emulate the Homocord practice of naming the piano used on the record label.

### ORGAN

**Columbia** 50057-D (D12, \$1.25) **Pilgrims' Chorus** and **Rachmaninoff's C sharp minor Prelude**, played by **G. T. Pattman**.

Those who wish to hear Rachmaninoff's youthful indiscretion and the familiar Tannhäuser Chorus played on a movie organ will undoubtedly be prepared to get—and like—what is here. Others hardly need a warning.

**Victor** (New Year's list) 35858 (D12, \$1.25) **Thais—Meditation**, and **Jocelyn Berceuse**, played by **Charles R. Cronham**.

Quiet, well recorded versions of semi-classics, dear to the hearts of the non-jazz inclined movie organists.

### VIOLIN

**Victor** 1302 (D10, \$1.50) **Toselli: Serenade**, and **Pierne: Serenade**, played by **Renee Chemet**.

The accompaniments are deftly played and the recording is good, but their merits hardly console one for the disheartening realization that another excellent violinist is rapidly following the downward path blazed by Frederick Fradkin, once concert master of the Boston Symphony, now "assisting artist" in movie organ records of "My Blue Heaven."

**Columbia** 7144-M (D12, \$1.50) **Dvorak-Kreisler: Hungarian Dance No. 1 in G minor**, and **Kreisler: Tambourin Chinois**, played by **Josef Szigeti**.

One might think Szigeti's high-strung temperament unsuited to the playing of morceaux like this, but the record is striking proof to the contrary. His verve and gusto are surprising; and the tone he obtains is far "bigger" than is his wont. First rate recording combines to make this disk of unusual merit and appeal.

**Victor** (Spanish list) 1298 (D10, \$1.50) **Bach: Courante**, and **Torroba: Sonatina in A major**, played by **Andres Segovia**.

Since most readers of this magazine follow events of the concert world as well as that of the phonographic one, they are presumably already familiar with the fame of Segovia, guitarist extraordinary. Of recent years rumors have drifted here from abroad of a musician who played

the guitar as Kreisler played the violin, or Gieseking the piano. The appearance of the man himself during the present season has set the seal of critical and popular confirmation on the enthusiastic foreshadowings. Seldom or never has any concert artist won as unanimous praise or been so universally accepted as both the master of his instrument and a musician of the very first rank. The Victor Company, alert to the current hue and cry, takes advantage of the opportunity to release a sample of his talent in recorded form. This record appears in the Spanish-Mexican list under the caption, "Of General Interest to all Spanish-Speaking People," but I am quite safe in saying that the general non-Spanish sale will be the greater. There is little that can be said about the disk except that the recording is of the highest excellence and that Segovia's playing is so obviously worthy of all the praise that has been heaped upon it that further superlatives would be uncalled for. No one should miss it. A coupling of a Bach Gavotte and a Sor Thème Varié was released nearly a year ago in England; possibly this too will be made available here. Both records deserve a place in the regular supplements as well as the less conspicuous foreign ones.

## Choral

**Victor 1160 (D12, \$1.50) Wagner: Die Meistersinger—Kirchenchoral, and Wach Auf!, by the Chorus and Orchestra of the Berlin State Opera House, under the direction of Dr. Leo Blech.**

This superb work was reviewed on page 522 of the September issue from the black label pressing (68824) issued in the German list. Now it makes a deserved appearance in the regular March supplement in the new Red Seal class. With any other record one would be inclined to protest the slight and unnecessary price increase, but this particular disk's worth is incomparable with prosaic ratings in dollars and cents. It is one of the rarest jewels in recorded music; anyone who overlooked the earlier release now has no excuse for failing to hear and own these delectable mountains that raise such lofty peaks in the Wagnerian range.

**Victor (Russian list) 80392 (D10, 75c) Leontovich: Potchayeff, and Strokine: Prayer of St. Simeon, sung by the Russian Symphonic Choir.**

Again we have Basile Kabalchich's remarkable organization represented at its best. Potchayeff, in particular, is a most striking piece, with a baritone solo magnificently sung by S. Slepushkin. One needs to have no knowledge of Russian or even of what the title signifies to be moved by the purely musical and dramatic qualities of the work. The Prayer, on the reverse, is less interesting, but boasts a bass solo by M. Grebenetzky which alone is worth the modest cost of the disk. The recording—it goes without saying—could hardly be surpassed.

**Victor 4028 (D10, \$1.00) Pagliacci—Opening Chorus (Son qua!), and Chorus of the Bells (Andiam!), sung by the Metropolitan Opera House Chorus, under the direction of Giulio Setti.**

This disk marks no falling down from the levels attained by the earlier Metropolitan Opera House releases. The recording is splendid and the singing done with capital spirit. Note particularly the effective close of the Bell Chorus.

**Victor 35878 (D12, \$1.25) Songs of Ireland, and Songs of Scotland, sung by the Victor Mixed Chorus.**

Since the sides could not very well be given green and orange labels respectively, black is a proper compromise. The recording is very powerful and the dividing space between noisy and loud is extremely thin at times. The performances are conventional.

**Victor (German list) 68929 (D12, \$1.25) Sturmlied, and Einsiedler an die Nacht, sung by the Vereinigte Saenger von Hudson County.**

The recording is good, but the performances rather colorless.

**Columbia (German list) 55106-F (D12, \$1.25) Wanderschaft, and Gruesse an die Heimat, sung by the New York Liederkranz.**

Wanderschaft is done with spirit, but the reverse is unimpressive.



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**Victor** (Jewish list) 68933 (D12, \$1.25) **Siberia**, and **Avrom** sung by the **Arbeiter Ring Choir**.

A real find in the foreign list. Probably the name of the New York Workers' Singing Circle is as unfamiliar to most record buyers as it is to the present reviewer. Presumably the chorus is made up entirely of non-professional singers, but there is no trace of amateurishness. The performances are not only of the utmost sincerity and earnestness, but of marked musicianship. The Director should deservedly have been named on the record label. Siberia is the more interesting piece, to non-Jewish listeners at least; it has a real folksong breadth and simplicity. The wailing glissandos in the orchestral accompaniment are strangely impressive.

**Correction:** The number of the Victor record of **Von Himmel Hoch** by the **Domchor**, reviewed on page 156 of the January issue, should be **80263**. The number given 80265, is that of the **Doppelquartet** version of the same piece. The **Domchor** disk contains **Es ist ein Reis entsprungen** on the reverse and is far superior to the quartet version.

## Vocal

**Columbia** 7146-M (D12, \$1.50) **Andrea Chenier—Monologo** (**Nemico Cella Patria**, and **Otello—Credo**, sung by **Cesare Formichi**).

The Credo is a re-recording of Formichi's acoustical version; the Monologo is new. Both are supreme examples of ultra-dramatic singing and ultra-powerful recording. Formichi knows little restraint, but if he lets go, he has the voice to let go with! A very impressive record, for the singing, the acting and the recording; it demands both attention and admiration as unquestionably one of the outstanding vocals of the month.

**Odeon** 5136 (D12, \$1.50) **Brahms: Von ewiger Liebe**, and **Mendelssohn: Auf Fluegeln des Gesanges**, sung by **Lotte Lehmann**.

The Odeon vocal releases of Emmy Bettendorf have been so rich in musical delight that one has been led to expect perhaps too much of this first electrical record by Mme. Lehmann to be issued in this country. The recording itself is equally fine, but the singing disappoints. It is unduly sibilant and the voice, undeniably beautiful, if not everything that one hoped for. The orchestral accompaniment to the Brahms song is rather annoying; On Wings of Song is the more effective side.

**Victor** (German list) 80358 (D10, 75c) **Zauberlied**, and **Ob Du mich liebst**, sung by **Elisabeth van Endert**, accompanied by **Marek Weber's Orchestra**.

A light vocal record of unusual merit in its class. Miss Endert's voice is very pleasing and the salon style accompaniments are in Marek Weber's best vein.

**Brunswick** 50118 (D12, \$1.00) **Irish Airs: Would God I Were the Tender Apple Blossom**, and **The Snowy-Breasted Pearl**, sung by **Elisabeth Rethberg**.

An unusually fine example of modern vocal recording at its best. The Brunswick Company is doing wonders this month and deserves one's warmest congratulations. The realism of the recording makes Miss Rethberg's breathing a little too noticeable, but atones by the remarkable purity and color with which it recreates her pellucid voice. A record for everyone.

**Columbia** 7145-M (D12, \$1.50) **Lucia—Sextet**, sung by **M. Gentile, D. Borgioli, G. Vanelli, S. Baccaloni, G. Nesi, I. Mannarini, and Chorus**; and **Sonnambula—D'un pensiere**, sung by **Gentile, Borgioli, Mannarini, Pedroni, and Chorus**.

Although one swallow does not always mean a summer, one Lucia Sextet from Victor quickly brings about another from Columbia. The latter was issued several months ago in England and comes out here hard on the heels of Victor's celebrity version, priced two dollars higher. The ensemble from La Scala, Milan, consists of leading Italian singers, and the performances are quite in keeping with the Italian tradition. The Sextet, however, is rather coarse and decidedly noisy; the Sonnambula excerpt is easily

preferable. For those who want a popular-priced disk, and vigorous,—even if obvious,—performances, this record will serve well.

**Victor** (New Year's List) 6732 (D12, \$2.00) **Love's Old Sweet Song**, and **The Heart Bowed Down**, sung by **Clarence Whitehill**.

Whitehill sings these two familiar pieces in rather subdued fashion. The recording is good.

**Victor** (New Year's List) 6733 (D12, \$2.00) **Swing Low Sweet Chariot**, and **Szulc: Clair de Lune**, sung by **Dame Nellie Melba**.

The recording, while not weak, isn't very vigorous, but Dame Melba's restrained and lucid performances are of a beauty which moves one strangely. The accompaniments by Harold Craxton are likewise models of effective simplicity. A record to be prized by those who look for more than obvious appeal.

**Victor** 6783 (D12, \$2.00) **Moussorgsky: Song of the Flea**, and **Rossini: Barber of Seville—La Calunnia**, sung by **Feodor Chaliapin**.

The Song of the Flea was available acoustically on 6416; La Calunnia on 6059. The recording and performance of the new disk are exceedingly powerful; there is an almost undue sense of effort on Chaliapin's part. But the effect gained is tremendously impressive. The performance of the Rossini aria is marred by harshness.

**Victor** 6784 (D12, \$2.00) **Gretry: Zemire et Azor—La Fauvette**, and **Proch: Air and Variations**, sung by **Amelita Galli-Curci**.

The Proch Variations were acoustically recorded on 6014, which is still retained in the historical catalogue. They are again beautifully sung here, but at that, surpassed by the Gretry aria which shows Galli-Curci to better advantage than almost any of her electrical records. There is music as well as coloratura gymnastics here. Clement Barone's flute is pacemaker in both pieces.

**Victor** 6753 (D12, \$2.00) **Handel: Xerxes—Largo**, and **Mascagni: Ave Maria** (adapted from the Cavalleria Rusticana Intermezzo), sung by **Tito Schipa**.

The narrowness by which Schipa escapes undue pathos in both numbers is so small as to make the record commendable only to those who are interested primarily in Handel's Largo and vocal arrangements of the Cavalleria Rusticana Intermezzo.

**Victor** (Spanish list) 1299 (D10, \$1.50) **Rosalinda**, and **Mi Viejo Amor**, sung by **Tito Schipa**.

Possibly the selections may be of considerable appeal to Spanish-speaking people, but others will find Schipa for once frankly dull.

**Victor** (Spanish list) 1297 (D10, \$1.50) **Amores y Amorios**, and **Gratia Plena**, sung by **Jose Mojica**.

This disk is in vivid contrast to Schipa's. Its appeal will surely be general. Mojica is best known, of course, for his operatic performances; these two simple songs reveal new talents. The recording and arrangements are most felicitous.

**Victor** (Italian list) 6714 (D12, \$2.00) **Otello—Finale**, Act 1, sung by **Spani and Zenatello**.

Not of particular merit. The balance is only fair and the recording (made abroad) is weak, although sufficiently clear.

**Victor** 1303 (D10, \$1.50) **Bird Songs at Eventide**, and **The Little Silver Ring**, sung by **John McCormack**.

Back to his usual phonographic choice of selections, McCormack's voice is revealed in much more kindly fashion than in his last month's release.

**Brunswick** (Jewish list) 67040 (D10, 75c) **Three Little Lads**, and **Disappointment**, sung by **Isa Kremer**.

Both folksongs are good; the second especially so. The piano accompanist shares equal honors with Miss Kremer.

**Victor** (Norwegian list) 4029-33 (5 D12s, \$1.00 each) **Norwegian Songs** by **Erling Krogh**.

Krogh's voice gives ready evidence of his standing abroad. This present batch of releases is in conjunction with his current American tour with the motion picture, "The Great Norway in Films." Most of the pieces are national semi-folksongs and hymns, but their interest is not restricted to Scandinavians only. 4030, coupling Grieg's Ved Rondane and Sjöberg's Tonerne, is of general appeal and deserves special mention.

O.C.O.

## Popular Vocal and Instrumental

**Okeh** leads with a splendid instrumental blues, **Crawley Clarinet Moan**, coupled with **Love Will Drive Me Crazy** (85390). **Wilton Crawley** does his customary shrill playing on the second side, but the first has both pathos and tonal beauty. The brief vocal parts in both are excellent; presumably Crawley does them also. His are real talents! **Seeger Ellis** is best known as a tenor, but he proves that he can play as well as sing on 40970, piano solos, **Poppin' Em Out** and **Among My Souvenirs**. The recording is excellent and the playing good, although by no means as sensational as that displayed by **Bix Biederbecke** with his recent **In a Mist**. One still awaits a solo record from **Schutt!** **Les Reis** has one of the best vocals of the month with **Wait a Little Longer** and **Without You, Sweetheart** (40969).

Two good blues records shine for **Columbia**: **Hattie Hudson's Doggone My Good Luck Soul** and **Black Hand Blues**, with splendid accompaniments by **Willie Tyson** (14279-D); and **Martha Copeland's Second Hand Daddy** (14289-D). The latter is not remarkable for any musical merits, but for the philosophical content of its verses. (**Columbia** is shortly to release an outstanding jazz work—according to **Abbe Niles** in the current "Bookman", **Jimmie Johnson's Negro Rhapsody "Yamekraw"** played by that incomparable maestro himself; a bit of record news of import to every blues enthusiast.)

From **Brunswick** we have the **Hour Orchestra** with **Moonlight and Roses** on 3735; the **Blackstone Trio** on 3731; **Eddie Thomas** in **Did You Mean It?** on 3725; **Sweet William** and **Bad Bill** in a sketch of New York on 3710; **Galla-Rini** in accordion solos on 3645; the **Ritz Quartet** Down in the Old Neighborhood on 3546; the **Variety Four** in I'm Coming Virginia (7025); **Margaret Whitmire** singing That Thing's Done Been Put On Me and 'Tain't a Cow in Texas (7024); **Wiley and Wiley** in a very dull You'd Better Not Go to 25th and State No More (7022); a revival Prayer on 7023; and finally **de Leath** in he Man I Love (3748), all of which are mediocre at the best. Much better, although hardly outstanding, are two piano disks from **Lee Sims**: 3758 (Among My Souvenirs and The Song is Ended) and 3764 (Some of These Days and Meditation). **Vocalion** offers 15640, Charnaine sung in fair fashion by **Irving Kaufman**; 1132, **Furry Lewis** again; 1140, **Henry Thomas** singing about Jonah in the Wilderness; 1411, **Luella Miller** chanting Walnut street and Tombstone Blues to good accompaniments; and 15639, **Elmo Tanner** in Tomorrow.

For **Victor** the **Happiness Boys** sing their familiar version of Henry Made a Lady Out of Lizzie (21174); **Marvin and Smalle** couple a prosaic Rain and After My Laughter (21172); **Tom Waring** displays a nice voice in A Shady Tree and Away Down South in Heaven (21164); **Jesse Crawford** does a colorless Dancing Tambourine on the organ (21171); and the **Dalhart-Robinson-Hood** combination is equally colorless with Oh Susanna (21169). Much better is a fine record by **Rudy Wiedoeft** of Marilyn Waltz and Saxema (21152) one of his best to date; and **Edwin H. Lemare's** organ versions of Aloha Oe and Chant de Bonheur (21121). The only one of the Southern series worth special notice is 21128, whereon **Alphus McFayden**, a rustic Segovia, does stupendous stunts with Turkey in the Straw and Arkansas Traveler.

Others in the **Okeh** list are **Blue Belle's Boa Constrictor** and **Sneakin' Lizard Blues** (8538) with a particularly fine accompaniment to the latter; 8537, **Lonnie Johnson's Kansas City Blues** (2 parts); the **Happiness Boys** in Poor Lizzie (40968); **Al Bernard** in a much touted but decidedly unimpressive version of the St. Louis Blues, accompanied by the **Goofus Five** (40962); 8536 with another good accompaniment—they're often better than the soloists!—to **Lillie Delk Christian's Blue Heaven**; the **Capitol Theater Trio** in a dull coupling of Kiss Me Again and The Rosary; and finally—and best—**Lee White** singing Lindy Lou and Kentucky Babe with great gusto and resonance (40965).

The **Columbias** remaining to be mentioned bring the **Happiness Boys** again, this time with a rather amusing opus, I Love to Catch Brass Rings on a Merry-Go-Round (1245-D); **William A. Kennedy** makes a very fair bid for

**McCormack's** honors with Little Mother O'Mine, The Harp That Once Through Tara's Halls, Minstrel Boy, etc., on 1232-D and 1233-D; **Seeger Ellis** sings a good I'll Think of You (1239-D); **Ford and Glenn** chant an obnoxious—to my ears anyway—Tin Pan Parade (1240-D); **Art Gillham** whisperingly pianos What a Wonderful Night This Would Be (1253-D); **Sol Hoopi's Novelty Trio** plays Meleanae and Sweet Lei Lehua (1250-D); **Cliff Edwards** offers an interesting coupling on 1254-D; **Lee Morse** does well with A Good Night Kiss (1276-D); and the **Artist Ensemble** plays a very sentimental Blue Heaven on 1246-D. There are several miscellaneous Southern and race releases in addition; one of the former excites curiosity. **Al Craver** on 15218-D sings a ballad about Little Marion Parker, her fate, and the lesson it teaches. The question of taste in songs of this sort needly hardly be entered into; such ballads are sanctioned by tradition: this is a characteristic if somewhat gruesome one.

## Dance Records

Four disks stand out brilliantly in the first batch of March dance records; each is a masterpiece of its particular type of jazz. First is **Brunswick** 3630, the **Original Memphis Five's** Lovey Lee and How Come Ya Do Me Like Ya Do, which appeared under the Vocalion label in January. Again it can be heartily endorsed. Next comes **Okeh** 8535, the finest disk to date from that musical primitive, **Louis Armstrong**, and his **Hot Seven**. Savoy Blues possesses a wealth of orchestral moaning, modulated (for once from Armstrong) to a pitch that is quite bearable. Hotter than That on the reverse is both thin and unpleasant during its instrumental passages, but Armstrong's insane wah-wah nonsense chorus outshines anything of the sort I have ever heard before. The reliable **New Orleans Owls**, another band which knows the secret of hot jazz which is strongly symphonic in treatment, are heard on **Columbia** 1261-D in Goose Pimpls and Throwin' the Horns. The latter piece contains a dialogue chorus which is one of the most delightful things since **Joe Mannone's** Columbia Up the Country Blues. Finally comes **Frankie Trumbauer** in two of his invariably ingenious works, A Good Man is Hard to Find and Crying All Day (**Okeh** 40966). The former is good, with a very strange ending, but the latter is of marked excellence.

**Joe Mannone**, mentioned above, offers his long awaited second release this month: **Columbia** 14282-D, Cat's Head and Sadness Will be Gladness, but sad to relate Joe is not heard in one of his inimitable choruses. Cat's Head is quite good, but the reverse is poor. **Leo Reisman**, now aspiring to symphonic heights, does not release any Strawinski's Ragtime or Loeffler's Clowns (which are to be played by him in concert), but he turns out a good dance piece in For My Baby (**Columbia** 1241-D); **Fred Rich's** The Man I Love, on the other side, is disappointing. Other Columbias worthy of praise are: **William Nappi's** fast and furious If You Just Knew (coupled with **Bob Miller's** Shine On Harvest Moon—only fair, except for the fiddling) on 1262-D; the Knickerbockers' Back Where the Daisies Grow and Waiting for the Rainbow (1252-D); and **Ted Lewis'** Away Down South in Heaven and Sweeping the Cobwebs Off the Moon (1242-D), the latter piece devoted largely to **Ruth Etting's** singing. Among the rank and file are 1244-D (Reser's Ice Cream and When the Robert E. Lee Comes to Town); 1243-D (**Paul Ash's** Everywhere I Go and I've Been Looking for a Girl Like You); 1166-D (**Cole McEroy's** Honolulu Blues and Lonely Nights in Hawaii—with the usual Hawaiian effects); 1273-D (**Paul Specht's** Let a Smile be Your Umbrella and The Grass Grows Greener); 1274-D (**Ben Selvin's** When You're in Love with Somebody Else and We'll Have a New Home—the latter much smoother, if less original, than Shilkret's Victor version); and 1275-D (the **California Ramblers'** Mine All Mine and Changes—the chorus in the latter is poor). For those who can stand, in fact like, Hawaiian guitars and ukuleles, there is a special group: 1247-D and 1249-D are by the **South Sea Islanders** (Call of Aloha, Tropical Hulas, etc.); 1248-D is by the **Royal Palolo Hawaiians** (Kaala Medley Waltz and Hawaiian Love Waltz Medley); and 1251-D presents the **Moana Orchestra** in Aloha Oe Blues and On the Shores of Honolulu; the recording in all four is good.

**Okeh** disks as yet unmentioned include: 40965, a good danceable coupling of Cobblestones and Morn by the **N. Y. Syncopators**; 40967, **Benny Meroff's** When You're in Love With Somebody Else and Lonely Melody—fair; 40959, **Mike Markel's** Dawn and We Two—poor vocal chorus in the latter; 40961, **Ted Wallace's** Changes and For My Baby (the former has a particularly terrible chorus); and 4060, the **Okeh Melodians'** decidedly feeble Who Knows and I Fell Head Over Heels in Love.

For **Victor**, **Waring's Pennsylvanians** do well with Sweeping the Cobwebs (21165) the balance deserves special comment. **Johnny Johnson's** Four Walls on the reverse is pretty good, too. **Shilkret** uncorks some lively semi-Spanish stuff in The Whip (21170); the words of the song deserve praise. We'll Have a New Home, the coupling, makes some fairly interesting use of Negro Spirituals. **Eddie South's Alabamians** boast some good fiddling but not much else in their Minnetonka and La Rosita on 21151; **Ted Weems** is colorless in Everybody Loves My Girl, coupled with **Jack Crawford's** Kiss and Make Up on 21173; **Johnny Hamp and the Goodrich Silvertown Orchestra** are both dull in their waltzes on 21167; while last and emphatically least is **Jean Goldkette**—from whom one expects better things—with My Ohio Home and Here Comes the Showboat. In another group **Goldkette** does something to redeem himself with 21150 (Just a Little Kiss and So Tired, the latter with an interesting conversational chorus). The **Honolulu Serenaders** play Mele of Hawaii and Hawaiian Stomp in 21120; **Blue Steele** leaves one cold with his waltzes on 21068; and finally **Paul Whiteman** demonstrates how loudly and swiftly his men can play with Sensation Stomp, coupled with a nearly equally loud Whiteman Stomp on the reverse. (21119). "Sound and Fury Signifying Nothing!"

For **Vocalion**, **Johnny Dodd's Black Bottom Stompers** display the conventional hot stuff on 15632 with New Orleans Stomp and Weary Blues; the solos are good, particularly that of the banjo in the former piece. The **Brunswick** disks include: 3744, vigorous guitar, ukulele, mandolin playing in **Rodney Rogers'** Anti Blues and Milenberg Joys; 3746 and 3747, **Ben Bernie's** Changes, Let's Misbehave, Fascination, and Mine All Mine (all good, but rather lacking in pep; the words of Let's Misbehave take high honors); 3733, **Bennie Cummins'** In a Shady Nook and Say It With a Red Red Rose; 3737, **Vincent Lopez's** I Never Dreamed and Plenty of Sunshine; and 3720, **Harry Archer's** My Heart Stood Still and I Feel at Home with You.

RUFUS

#### NOVELTY

**Columbia** 1198-D is the number which should be written on everyone's cuff, although perhaps by the time this appears in print it will be no longer necessary to do so. By that time surely every man woman and child will have the third **Black Crows** record. Part 5 and 6 are about rhin-a-so-ho-ruses and the Indian Tri-a-troo-ry and—but if you haven't heard it, we sha'n't spoil it for you. Somehow it never sounds as funny when someone else says it: anyone may learn the words, but only Moran and Mack can keep the tune.

Our wish for a Black Crows Masterwork Album wasn't so far-fetched after all; here in Boston the first three records are already available in album form. Whether it actually says "Masterwork" on the cover is doubtful, but there can be no doubt about its really being one! At least in their own class.

**Columbia** 1230-D and **Victor** 21115 follow along in the rush of comics flooding loose after Moran and Mack broke the dams. **Al Herman** in I Thought I'd Die (on the former) gets one or two laughs, but only with great effort; for the most part one's amusement is at his expense. **Julius Tannen** on the subject of golf is considerably better.

**Harry Lauder**, the eternal, is back again with Stop Yer Ticklin' Jock and She is My Rosie, on **Victor** 4021. The powerful recording puts him to severe test, but his voice shows few signs of wear. Remarkable man! he laughs oftener and heartier now than he ever did. In fact, he laughs in the ratio of about ten to one to his singing, but what would a Lauder disk be without more and—forgive me—lauder laughing?

**Victor** (International list) 21162 (D10, 75c) **Says Mike**, dialect sketch by **Mike Sherbalya**.

Mike has not quite mastered the English language, but he seems to like America. At least he is exceedingly voluble in this recitation of the marvels he has met with here, after "coming across." The humor is spread pretty thinly, but the annotator assures one that the record will "sell to all nationalities, including American."

**Victor** (German list) 80356 (D10, 75c) **Die Bremer Stadt-musikanten**, recitation by **Adele Proessler**.

A real discovery. The piece is none other than the old tale of the Musicians of the City of Bremen, with animal effects and everything! Miss Proessler's German diction is remarkably clear and easy to follow. This should be an excellent disk for use in German classes in schools.

## Foreign Records

A large number of outstanding works by Segovia, Leo Blech, and others, have been commented on elsewhere in the regular classifications.

**Irish.** **Walter McNally** leads the **Columbia** group with Come to the Fair on 33228-F, followed by **Quinn and Maguire** with The Cluckin' Hen and Duck (33229-F), and **Shaun O'Nolan** in United Ireland (33226-F). **Sullivan's Band**, **Martin Mullin**, **Michael Ahern**, and the **Flanagan Brothers** are also represented.

**Bohemian.** Of the five Victors none is outstanding. Most interesting are two disks by the **Army Band** (80316 and 80307).

**Bulgarian.** There are four **Columbias**; the folksongs on 29008 and 9 are to be preferred to the Band and Chorus works.

**Finnish.** **Laurila-Newland** with **Columbia** 3066-F and **Waino Sola** with **Victor** 80361 lead. The Berceuse on the latter is delightful.

**French-Canadian.** **Isidore Soucy** plays—somewhat shrilly—a six-part Quadrille de Campagne for **Columbia** (34072-4-F).

**German.** **Felix Schmitt's Doppelquartett** leads for **Brunswick** with a well recorded coupling on 53022. **Kiska's Schuhplatter Band**, **Scharf's Orchestra**, **Karl Priester**, and **Flondor and Haupt** are also represented. **Mueller's Banater Kapelle**, **Krug's Kapelle**, **Leoni and Pielke**, and the **Columbia Novelty Orchestra** are heard for **Columbia**. Best is **Harry Steier's** disk (5149-F), not up to his **Okeh** releases, however. For **Victor** there is a German-American Picnic Sketch (68936), a fine Lullaby by **Ferdy Kaufmann** (68927), several **Marek Webers** (Roses of the South Waltz on 80357 is the best), and miscellaneous others.

**Greek.** **Columbia** offers a fair polka coupling on 7038-F, and very fascinating folksongs by **Milton Kazis** on 56087-8-F. The best **Victor** is 68932 by **Achilleas Poulos**.

**Hebrew.** **Victor** 80367 is a sketch about the Electric Chair; a good folksong by **Pinchik** is heard on 68933, and fair dances by **Kandel's Orchestra** on 80366. **Columbia** has a good record by **Cantor Herszman** (57026-F); less interesting ones by **Schwartz's Orchestra**, **Molly Picon**, and **Irving Grossman**. **Brunswick** 75001 is by **Israel Schorr**; 67045 is by **Aaron Lebedoff**.

**Italian.** All the companies offer extended lists. Best for **Brunswick** are **Renard** on 58025 and **Gilda Mignonette** singing The Sail on 58024. For **Columbia**, **Ciaramello** leads with 14335-F and 14337-F; followed by **Romani**, violinist, with 14338-F. The best **Victors** are 68934 (Quadriglia by the **Banda Rossi**); 80370 by the **Alfredo-Alberto Jazz Band**; and 80371, Il Bacio Valser by **Pietro**.

**Lithuanian.** The **Lietuvia Tautiska Orkestra** has three records in the **Columbia** list, none of which is noteworthy. **Victor** offers songs by **Namieko**, **Vaickus**, **Cesnaviciute**, **Vinckevicius**, and **Dauksa**.

**Mexican.** **Brunswick** offers a rather mediocre **Marek Weber** coupling of tangos on 57002, a good duet by **Briceno y Anez** on 40266, and miscellaneous disks by **Los Castilians**, **Arcos**, and **Mejia**. The **Orquesta Acosta-Rosette** offers five **Columbia** releases, and there are miscellaneous vocal trios and duets. Best on the **Victor** list is a very lively Charles-ton by the **Orquesta Internacional** (80346), and fine songs by **Pulido** and **Cueto** on 80387 and 80388. Russian Lullaby on the latter deserves special mention.

**Polish.** **Stefan Jarosz**'s strange mountaineer songs are most interesting in the **Columbia** group. The **Brunswick** record (60025) is remarkable for the clarinet accompani-

ment to **Tadeusz's** folksongs; and for **Victor**, the **Europa Orchestra** leads with two excellent dances on 80393.

**Russian-Ukrainian.** **Vera Smirnova** is outstanding with **Brunswick** 59020 (note the excellent accompaniments). **Brunswick** 59023 and 57003, orchestral, are also good. For **Columbia**, **D. Medoff** leads with 30126-F, followed by **W. Dylow** on 27120-F. **Michael Zazulak** does well on **Victor** 80377. Except for the Russian Symphonic Choir record reviewed elsewhere, the others are not of particular interest.

**Scandinavian.** **August Werner** offers the best **Victor** disk (80448). The two **Columbias** by **Jahrl's Nyheteskvintetten** are decidedly mediocre.

**Serbian, Slovak, and Slovenian.** **Obrad Djurin** on **Columbia** 1069-F (folksongs) and the **Lausche-Udovitch** duets on **Columbia** 25075-6-F are the only ones deserving mention.

#### EDISON RECORDS

The long-playing **Edison** records announced in the last issue have not yet reached the Studio for review, but meanwhile the regular weekly batches of popular vocal, instrumental, and dance releases have continued to pour in. Outstanding, however, in 52193, a coupling of the Soldiers' Chorus from Faust and the Pilgrims' Chorus from Tannhäuser sung by the **Edison Male Chorus**; 52172, a novelty dialogue on Mules and Love Affairs by the **Two Dark Knights**; and 80887, **Birkenholz's** violin solos of Albeniz's Tango and Toselli's Serenade.

Among the instrumentals, 52197 leads with **Muriel Pollock's** piano solos of My Blue Heaven and What Do We Do on a Dew-Dew-Dewey Day?; followed by 52189, the **Waikiki Hawaiian Orchestra's** Puna Waltz and Honolulu Moon; and 52185, the **Hallberg Trio's** Hawaiian Airs Medley and Me Neenah. Popular vocals are led by 52179, Why Adam Sinned and When the Little Ones Say Good-Night, sung by the **American Singers**, popular radio stars, making their Edison debut. Next come **Ernest Hare** in a fine record of Chloe, coupled with Away Down South in Heaven (52171); the **Elks' Male Quartet** singing two Negro Spirituals on 52160; **J. Donald Parker**, accompanied by **Will Donaldson**, heard on 52165, 52173, and 52177; The **Radio Chef** singing I Haven't Got a Thing to Wear and Waiting for a Lucky Break (52196); **Walter Scanlon** with Mary Ann and Without You Sweetheart (52199); and the **Happiness Boys** with their famous tale of Henry's Making a Lady Out of Lizzie (52200).

Among the dance disks are: 52198 (What'll You Do and I Just Roll Along—**Piccadilly Players**); 52184 (Highways and Our Bungalow of Dreams—**Harry Reser's Rounders**); 52181 (Mine All Mine and The Pay Off—**Golden Gate Orchestra**); 52180 (Plenty of Sunshine and Look in the Mirror—**Fields' Assassimators**); 52175 (Ah Sweet Mystery of Life and "N" You—**Stillmen's Orchestra**); 52191 (An Old Guitar and It's Ray-Ray-Raining—**Ernie Golden** and his **Hotel McAlpin Orchestra**).

S. F.

#### Special Victor Educational List No. 4

It is perhaps permissible to wonder whether the reviews of the Second and Third special Educational Lists have not had some effect on the further development of this really remarkable series of records. Surely the present reviewer's enthusiasm for some of the earlier releases and especially of the more ambitious works listed under the classification of "Instrumental Music for High School and College" must have been shared by the record-buying public, for List No. 4 sees a still more brilliant extension of this group of include such works as the Strauss Don Juan, the Borodin Prince Igor Overture, and the Mozart G minor Symphony reviewed in last month's issue.

These works have already been given full mention, but they by no means exhaust the possibilities of the List to reveal surprises even to the average enthusiast who may not be particularly interested in Educational Records as such, but who is ever on the alert for novelties wherever they may appear.

Beginning with works of general interest are two outstanding records of popular appeal to which has been added real distinction of performance and recording. The first is 20914, Glazounow's Marionettes, Op. 52 No. 2, and the delightful Francis-Bendix Persiflage, by the **Victor Concert Orchestra** under Rosario Bourdon. The other is a twelve-inch band record (35848) of Sousa's Semper Fidelis and High School Cadets marches, played by the **Victor Band**. The recording of this latter disk is a technical feat of no small calibre.

The Educational catalogues have always been rich in recorded American music, and the latest release is no exception. First in this group is the disk coupling two traditional Zuni songs, arranged by Troyer, and sung by Chief Caupolicán (20983)—The Sunrise Call and Love's Wooing. The Tuskegee Quartet adds Heaven Song and Golden Slippers to the lists of recorded Negro Spirituals (20843), and Lambert Murphy and Royal Dadmun each re-record two MacDowell songs: the former sings Long Ago and A Maid Sings Light; the latter sings The Swan Bent Low and the Sea (4017). MacDowell is also well represented on 20803, where Myrtle C. Eaver—the talented accompanist heard in the records of children's songs—plays the American composer's Of Br'er Rabbit, From Uncle Remus, Will o'the Wisp, and To a Humming Bird.

The vocal records are led by 35847 (twelve-inch) and 20804, by Darwin Bowen, Jr., fourteen-year-old boy soprano. On the former he sings Schubert's Ave Maria and dell'Acqua's The Swallows; on the later, Mendelssohn's On Wings of Song, Schumann's Thou'rt Like Unto a Flower, and Schubert's Faith in Spring. Royal Dadmun is well represented by 4023, coupling two famous English folk songs, Barbara Allen and Oh No John. On 4024 he sings Gypsy John and The Clang of the Forge; the Shannon Quartet is heard on 20895 in America the Beautiful and Stars of the Summer Night; Rhys Morgan sings two old Welsh songs (Ar Hyrd Y Nos and Y Deryn Pur) on 20842; and Elsie Baker and Lucy Marsh deserve special mention for their Messiah excerpts (He Shall Feed His Flock, and Come Unto Him) on 4026.

The **Victor Concert Orchestra** provides the leading orchestral records; in addition to that of Persiflage mentioned above it is heard in the popular Grainger transcriptions of Shepherd's Hey and Country Gardens (20802), Grieg's Norwegian Bridal Procession and Sodermann's Swedish Wedding March (20805), and a miscellany of Melodies for Children (20801). The last-named record is made up of characteristic solos from familiar operas for the various instruments: Celeste Aida (violin), Heaven May Forgive—Martha (oboe), Habanera—Carmen (flute), Misere (cornet), Evening Star—Tannhauser ('cello), Toreador Song (viola), Soldiers' Chorus—Faust (bassoon), and Women is Fickle—Rigoletto (celesta). On 20993 William H. Reitz plays a miscellany of Christmas hymns on the tubular chimes, and on 21012 Miss Eaver plays Beethoven's Ecossaises, Grieg's Papillon, and Lavalee's Butterflies.

Perhaps Captain Barnett's sundry remarks concerning accompaniment records may lend interest to 20742, 20807, and 20808, which are intended to be used as accompaniments for group singing. Mark Andrews, organist, plays the first, and the **Victor Band** the other two. The selections are chosen from familiar hymns and traditional melodies.

Of special interest are 20896-7 and 8, by the Palestrina Choir for use in Music History Classes. The pieces sung are: Hymn to Apollo (Ancient Greek), Veni Creator Spiritus, (ascribed to St. Ambrose Te Deum Laudamus (Ambrosian Chant), Magnificat (Falso Bordone), Gloria Patri (Palestrina), Hymn in Honor of St. John the Baptist (Diaconus), Examples of Organum, Diaphony, and Discant, Sicut Cervus (Palestrina) and Popule Meus (Palestrina).

20990-1-2 and 20988-9 are folk dances by the **Victor Band**,

all well played and recorded. The last two deserve special mention, particularly Lott's Tod and Bleking, unusually fine Swedish dances. The Victor Orchestra is heard on 20806, singing games of American and English origin.

Georgene Faulkner (The Story Lady) is heard on 35853-4 (twelve-inch) and 20974, reciting such tales as The Three Billy Goats Gruff, The Little Red Hen, Chicken Little, The Town Musicians of Bremen, etc. The complete lists of songs for Children and Songs for Rural Schools are too long for reproduction here. Alice Green is heard on 21043-52 inclusive and also on 20986, 20619, and 20622, (the last two with Anna Howard in part songs). Edna Brown sings on one side of 20987 and both of 35849 (twelve-inch). The last record is particularly noteworthy, containing selections from Whiteley's Operetta, "Hiawatha's Childhood."

Shortly after the List No. 4 and its records came to the Studio, the complete Educational Catalogue was issued, and while there has hardly been time for extended study of its pages, one's first impression is that it sets the highest standard in cataloguing records that has yet been achieved. There are innumerable cross-references and specially classified lists. It is divided into four main divisions, devoted respectively to Graded Lists (Elementary, Grammar, High, and Music Schools and College); Special Lists for Music Appreciation (American Music, Instrumental and vocal types, masterpiece albums, etc.); Correlation of Music with Other Subjects (History, Geography, Physical Education, etc.); and Tabulation (Informational notes, List of Composers, Alphabetical and Numerical Indices).

It is almost needless to say that every record-buyer should have a copy of this catalogue, quite regardless of whether or not he is interested in Educational Records *per se*. If nothing else, he should have the booklet for Mrs. Frances E. Clark's masterly introduction. Mrs. Clark and her associates again deserve our heartiest congratulations on the successful outcome of another stage of their splendid work.

## Book Reviews

Three new catalogues and a new edition of an old friend among music books have come to hand. First is the 1928 Alphabetic Catalogue of **Vocalion** records, now manufactured, as most gramophiles know, by the Brunswick Company. No distinction is made between electrical and acoustical recordings, although the latter consist only of a few deservedly saved works from the (red) Vocalion catalogue. Among them one notes with pleasure records by Roland Hayes, Elena Gerhardt, and the Metropolitan Opera House Orchestra. For the majority the catalogue lists an unusual array of race, southern, dance, and popular disks, many of them of great originality and interest.

Of much greater scope and appeal is the 1928 complete record catalogue of the **Victor** Company, not only vastly more inclusive than the temporary edition of last year, but far more completely cross indexed. There are the usual pink and green sections devoted to Red Seal and Historical records respectively. Acoustical recordings are starred throughout and with much more accuracy than previously. The list of composers in the back is most helpful, but would be even more so if page references were given. The cross indexing under general headings (Piano records, Quartets, Symphonies, and the like) are particularly helpful. The catalogue is complete up through the special New Year's release and the January 1928 supplement, although the omission of several noteworthy foreign releases, not yet listed in the domestic groups, is unfortunate. The inauguration of the new Red Seal class and the deserved elevation of such organizations as the London Symphony, Royal Albert Hall Orchestra, Royal Choral Society, Philadelphia String Sinfonietta, etc., to special listing in the pink section is one of many admirable features of this edition. The listing of dance records by orchestras is another. A casual study discloses remarkably few typographical errors, usually the bane of catalogues.

No true record enthusiast would think of being without the latest complete catalogue of all the leading companies, but many might be inclined to overlook the no less valuable **Victor Educational** catalogue, to their own series disadvantage. Mention is made of this admirable booklet elsewhere in this issue, but additional comment should be

made on the special lists in part two, which can be put to excellent use. For example, under the general classification American Music, titles (and numbers) of records are listed in such sub-divisions as Original Indian Music, Indian Themes Idealized, Negro Spirituals and Songs, Country Dances, Early Patriotic Music, College Songs, American Composers, etc., etc. In part four the lists of works by composers is unusually complete and detailed, while the hints on the Correlation of Music with other Subjects will prove a fertile field of suggestions to teachers and parents. It is too bad that a complete catalogue of all a company's releases could not be made on the ingenious and logical lines laid out by Mrs. Frances E. Clark Educational Director of the Victor Talking Machine Company in this little booklet, a model of all that a record catalogue should be!

Also from the Educational Department of the Victor Company comes the sixth edition (completely revised) of "**What We Hear in Music**", the well-known work by Anne Shaw Faulkner (Mrs. Marx E. Oberdorfer). The new edition is both larger and meatier than the previous one, running now to 640 pages with 984 musical selections annotated and analyzed. Electrical (orthophonic) recordings are used almost exclusively and a great many releases now in preparation are listed so that there will be no danger of the next year's record issues putting the book out of date.

The work is divided into four parts, each consisting of thirty-six lessons each with its list of record illustrations: 1) Learning to Listen: National Music; 2) The History of Music; 3) The Orchestra: Development of Instrumental Music; and 4) The Opera and Oratorio. Following comes perhaps the most valuable section of the book to the average record buyer, the analyses of the records used as illustrations. There are also the usual Bibliography Pronunciation Table, Numerical and Alphabetical Record Indices, etc. The binding is attractive, and the volume is issued at the remarkably low price of \$2.75.

Of the purely educational portions of the work, we should hardly presume to speak. Suffice to say they seem both extraordinarily inclusive and yet succinct.

Most important are the truly remarkable record lists, not only up-to-date, but often far ahead of it! These and the analyses make the book invaluable to every true phonograph enthusiast. Incidentally, many a lover of good records who has little knowledge of music history and forms will find the work a gentle but irresistible guide to the standard elementary ground work of music. And of special interest to everyone are the many records of national songs and dances drawn from the foreign releases and in most cases unknown to the great majority of record buyers.

"The appeal of "What We Hear in Music" is by no means limited to those interested primarily in educational or appreciation work; enthusiasts old and new will find it a source of both profit and enjoyment.

The list of works "in preparation" will naturally attract the most attention. Some of the most significant works included are: D'Albert's Improvisator Overture, Bach's Mass in B minor (listed with the H. M. V. record numbers), Bach's Suite in D, Beethoven's Coriolanus Overture and Pastoral Symphony, Berlioz' Roman Carnival Overture, Chabrier's Espana, Dukas' L'Apprenti sorcier, Haydn's Surprise Symphony, Herbert's Dagger Dance and Spring Song from Natoma, the Witches' Dance from Hänsel and Gretel, Liszt's Les Preludes, the Intermezzo from A Midsummer Night's Dream, the Finale of Boris Godounow, Mozart's Requiem Mass (excerpts with H. M. V. record numbers), Ravel's Mother Goose Suite, Saint-Saens' Omphale's Spinning Wheel, Suite Algerienne, and Bacchanele from Sampson and Dalila Schubert's C major Symphony, the Adagio from Schumann's Second Symphony, the Bartered Bride Overture, Strauss' Tod und Verklärung, Till Eulenspiegel, Rosenkavalier and Salome excerpts, Strawinski's Petrouchka, Deems Taylor's The King's Henchman, Tchaikowsky's Fourth Symphony, the Euryanthe Overture, the Siegfried Idyll Parsival and Valkyrie excerpts, Prelude to Act II of Tristan, and selections from Vaughn Williams' Hugh the Drover.

F.F.

## Our Contemporaries

(Postponed from the last issue.)

In the December issue under this heading, mention was made of *The Gramophone*, *The British Musician*, *Sound Wave*, and *Musical West*. New exchanges are being added all the time, but there are still many old ones that have not been discussed. In any case, this feature will by no means be restricted to "first notices", but will review all current issues of special interest among the many magazines that come regularly to the Studio.

*Musique & Instruments* (L'Office General de la Musique, August Bosc, Director, 15 rue de Madrid, Paris, France) has long been a source of interest and information to us. Although it is of course published entirely in French, no music lover need fear that his ability in that language is too limited for him to enjoy the magazine; indeed, it serves as a most pleasant and helpful text-book. A large section is devoted to phonographs; but current musical events, musical instruments of all sorts and musical publications are given perhaps the greatest attention. The advertisements—many of which are done in a fascinating modernist style—are extremely interesting, particularly those of the music publishers, Durand, Senart, etc.

In the phonograph section for December (*Revue des Machines parlantes*) the leading article is on "Les Bruits Parasites;" shorter articles are on needles and their wear, lubrication, a letter by a French manufacturer on the phonograph conditions in the United States (with special emphasis on electrical reproduction), a few trade notes, several very interesting descriptions (with diagrams) of recent patented phonographic devices, and a complete list of the current releases of the French Companies (Columbia, H. M. V., Edison Bell, Ideal, Odeon, Parlophone, Pathé—à saphir et à aiguille—Salabert, and Perfectaphone.) Thirty-four large pages, including advertisements, are devoted to the phonograph.

*Musique et Instruments* deserves particular praise for the manner in which it combines the features of a trade publication with an abundance of technical and musical information of direct appeal to the amateur. American enthusiasts will find it of inestimable value and of absorbing interest. An index to its advertisers would add still further to its value, however.

*Musical-Address-UniverSEL*. The United States is generally celebrated for its thoroughness in compiling reference works, especially in the business world, but this remarkable handbook to the Music world surpasses anything of the sort in this country. It is veritably an encyclopedia of music and its 3000 pages contain the name and address of firms the world over devoted to music in any of its forms: Instruments, scores, phonographs, pianos and reproducing pianos, radios, musical publications of every sort. The book is divided into three main parts. The first is devoted to a geographical classification; all firms are listed alphabetically by countries. The second is systematically classified under some twenty-nine headings. (For example, THE PHONOGRAPH MONTHLY REVIEW may be found in this section under the heading of Musical Publications, where it is listed alphabetically in the American group.) The third part is a general index of the names of trade-names alone of firms the world over listed alphabetically without classification by countries; references are made of course to the more detailed listings in the earlier parts of the book.

The labor involved in the production of this work must have been nothing less than stupendous. Auguste Bosc, Editor of *Musique et Instruments* edits this work also and certainly earns one's heartiest admiration for the efficient achievement of his ideal of a complete world musical encyclopedia of addresses. A search through the "publications" section reveals a great many magazines of whose existence we had never dreamed.

*Duse Art Review* (Edited by W. A. S. Lapetina, 704 So. Washington Square, Philadelphia) should have been given mention in the first article devoted to "Our Contemporaries", as its October issue contains a note by the Editor on the Phonograph Societies in Philadelphia and Cheltenham, together with some very kind words for the PHONOGRAPH MONTHLY REVIEW. Mr. Lapetina's tiny magazine is published by The Duse Art Theatre and is of course devoted mainly

to theatrical subjects, with particular emphasis on Eleanora Duse. For contrast, H. L. Hewes writes about the painter A. Van Nesse Greene.

*Music Trades Review* (published by G. D. Ernest & Company, 5 Duke Street, Adelphi, London, W.2, England), the latest addition to our list of British exchanges, is probably the oldest of them, as it proudly points to 1877 as the date of its founding. Devoted to the music trades in England, it also contains considerable material of value to the amateur music lover, particularly articles on reproducing pianos, "pick-up" attachments for phonographs, "First Music Patents" by E. Holmes, Book Reviews, new patents (with diagrams), and record reviews. The unnamed record reviewer succeeds admirably in covering a lot of ground in a few words and in a stimulating way. His talents really deserve greater opportunities. Mr. Holmes' article on early music patents earns credit for both a very original subject and some out-of-the-way information. The patents discussed in the November issue are for the celestina (1772,) the first music stools (1852), and the improved tambourine (1799.)

*The Gramophone* (Edited by Compton Mackenzie, 58 Frith Street, London, W.I.) burst out with a brilliant new cover for its Christmas issue; a startling change from its usual sober yellow. The interior no less variegated than the exterior, however. Regular features are thrown ruthlessly overboard to give room to a number of special articles, led by the Editor's all-too-brief reminiscences of the "Early Days" of *The Gramophone* (now revealed as owing its origin to a green suit!), and Mrs. Mackenzie's splendid biographical study of Rossini—which surely deserves inclusion in some music encyclopedia. André Mangeot, of the International String Quartet, writes his recollections of the early days of the Corto-Thibaud-Casals ensemble, illustrated with some charming snapshots; E. Squire is back again with one of his inimitable cartoons of the Expert Committee and their new Antiwarp and Non-Swinger Machine; Barbara Euphan Todd goes in for phonofantasy with "The Panophono"; Allannah Harper contributes a valuable biographical study of Albeniz; and John F. Porte continues his Gramophone Celebrities series with a study of Albert Coates, accompanied by an unusually fine photograph cut of that justly praised conductor. The record reviews are somewhat abbreviated this month. But Herman Klein substitutes a study of recent musical literature for the conclusion of his outline of Modern English Songs without losing a stride in his series "The Gramophone and The Singer." The London Editor denies himself his customary page of Trade Winds, but his brief and pointed notes manage to slip in at the bottoms and corners of pages. Percy Scholes discusses "Audiographic Music" and prints the introductory notes to Debussy's "Cathedral Under the Waves". The Expert Committee are in fine feather in their current analyses of the Gramo-Electric Amplifier No. 1 (with most imposing diagrams and tables), the new H.M.V. Electrical Reproducer, and the H.M.V. Automatic Gramophone. Finally W. S. Meadmore gathers together a Christmas Garland of Gramophone Celebrities who are duly pictured and briefly discussed. For competitions, the one on "Best Jokes" comes to a close, and that on the twenty best electrical records begins. Verses, cartoons, and miscellaneous designs and notes round out a very full and rich number.

### TOO LATE FOR REVIEW

Among the many noteworthy recordings which arrived too late for review in this issue, the **Victor** special release of March 16th has already been mentioned elsewhere. From **Columbia** there are several large batches of disks, led by three celebrity releases of special note. First is a real novelty coupling of and by **Percy Grainger** (Columbia 7147-M). On one side he plays the solo part in his Gumsuckers' March for piano and orchestra, and on the other he plays the harmonium in his arrangement of the Power of Love, a remarkable Danish folksong, for soprano, orchestra, piano, and harmonium. Next comes **Toscha Seidel** again (9035-M) with Saint-Saëns' Le Deluge, coupled with a violin arrangement of the third movement of Rimsky-Korsakoff's Scheherazade (Chanson Arabe); and finally the **Jacques Jacobs Ensemble** (50058-D) with Strauss' Emperor, and Wine, Women and Song Waltzes.

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## Mart and Exchange

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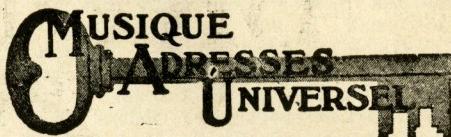
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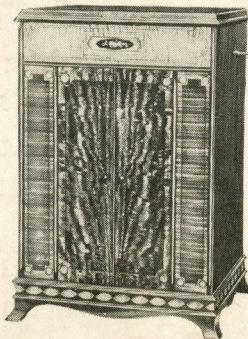
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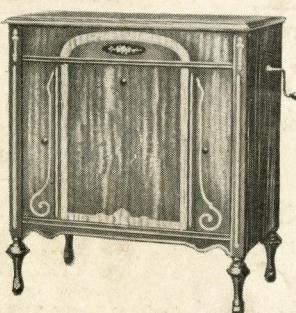
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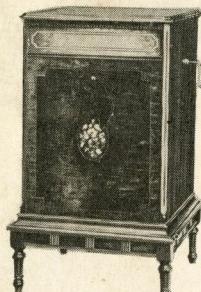
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